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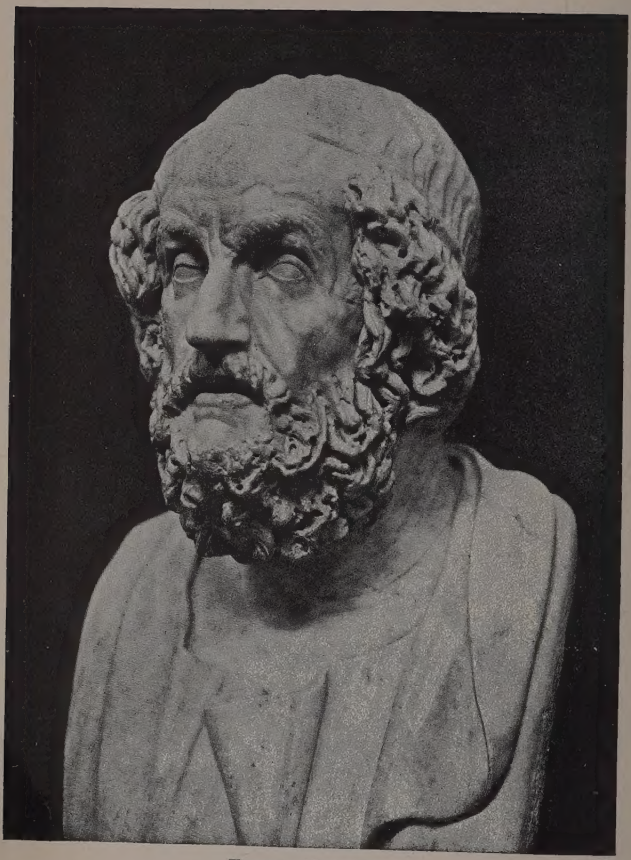

HOMER, ideal bust

National Museum, Naples

καὶ γάρ κ' εἰς ἐνιαυτὸν ἐγὼ παρὰ σοί γ' ἀνεχοίμην. — δ, 595.
For I would fain tarry with thee throughout the year. — Od. 4, 595.

HOMERIC GREEK

A BOOK FOR BEGINNERS

BY

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To love Homer, as Steele said about loving a fair lady of quality, "is a liberal education."

—ANDREW LANG

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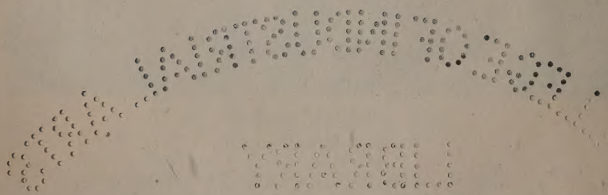

To

THE MEMORY OF

THOMAS DAY SEYMOUR

PROFOUND SCHOLAR

SYMPATHETIC AND INSPIRING TEACHER

LOVER OF HOMER

AND OF ALL THINGS TRUE AND

BEAUTIFUL

PREFACE

This book, now offered to the public, is the fruit of seven years of experimentation and of much counsel with those interested in the plan which it embodies.

It has already gone through four mimeographed editions, and has been used for several years: in Ohio Wesleyan University, in Oberlin College, and in Southwestern Presbyterian University. In all these cases it has had marked success in creating and sustaining interest in beginning Greek, where the crux of the whole problem of the future of Hellenic studies lies.

The reasons which have convinced the author of the necessity for basing the work of beginners on Homeric instead of on Attic Greek will be found in a paper, entitled "A Year — or more — of Greek," published in the *Classical Journal* for February, 1918, and in a second paper, "Homer and the Study of Greek," which is printed in this book, following the table of contents. To all who may be interested in the subject, from the standpoint of humanistic studies, the author would heartily commend the reading of Andrew Lang's delightful little essay, "Homer and the Study of Greek," published in his collection of *Essays in Little*.

It is hardly to be hoped that a book of this kind, which seeks to establish a new path to our common goal, will be so free from minor errors as would one along the old established lines. Hence the author will be profoundly grateful to those who will be generous enough to make suggestions looking toward the betterment of the work as well as to those who will be kind enough to point out any errors. Naturally, in a work of this nature, there is the constantly recurring problem of how to reconcile most successfully effective pedagogy and scientific accuracy of statement.

The book does not pretend to be a text where the advanced Homeric scholar will find catalogued every stray Homeric form, or

supposedly Homeric form, but its first object is to teach beginners to read Greek intelligently and with pleasure.

It is not intended that the ordinary student shall master all the grammar found in this text: much of it is for reference only. But certainly every teacher should have at least this much Homeric grammar thoroughly at command and be overflowing with it, not, however, to the extent of attempting to teach all of it. The prime object of first year work, as so admirably stated by Prof. Gildersleeve, is "a maximum of forms, a minimum of syntax, and early acquaintance with Greek in the mass." To gain this object, it is necessary to read, *read*, READ Greek.

In the paradigms and vocabularies, both simple and compound forms of verbs are used to supplement each other, and a free use of analogy is employed, as is commonly done in books of this kind. In the verbal forms, the augment is regularly supplied when missing.

Those opposed to the employment of prose sentences in Homeric language will find it easy to omit these; but the author is convinced that a better grasp of Homeric forms can be secured by their use.

After this book is completed successfully, any one of several roads is open for a continuation of the Greek course:

(1) Probably the most satisfactory method is to continue for some time with Homer, reading copious extracts from the Iliad and Odyssey. The student is now well prepared to handle successfully the standard school editions of these.

(2) The passage from Homer to the Attic Drama is an easy one, and is the most satisfactory introduction to the Attic dialect. This is the course which the author would strongly recommend, as most likely to be of the greatest value and as having probably the strongest appeal to the most students. Euripides furnishes the easiest reading, and several of his plays have been published in convenient form with vocabularies (Longmans, Green & Co.), and with both vocabularies and notes (Macmillan & Co.). This could be followed by any one of several possibilities, some more drama, Plato, or the New Testament.

(3) Some Herodotus could now be read with not much difficulty, and his work would admirably supplement the Homeric stories.

(4) It is quite possible to read some Plato now, using a good edition of one of the dialogues, with vocabulary and notes, such as that of Seymour and Dyer.

(5) Many will find a strong appeal in the Lyric Poets, which are very easy after a fair amount of Homer and contain some of the choicest gems in all Greek literature.

(6) Some may want to read Hesiod, who is the easiest of all authors after Homer. His importance has not always been recognized, and he has been entirely too much neglected in our colleges.

(7) The New Testament could be studied to good advantage after Homer, and is recommended to those intending to enter the ministry.

(8) Those who are wedded to Xenophon, who teach him with success, and who feel that he *must* come early in the course, will find Homer a much better preparation for Xenophon than Xenophon is for Homer. There are a number of good school editions, and students can now read rapidly considerable quantities of the *Anabasis*, or of any of the other works of Xenophon.

Other things being equal, the teacher should of course select the author in which he has the greatest interest and for which he has the most enthusiasm. He will find the work not only much easier, but more successful as well.

To all who have assisted, directly or indirectly, in the production of the present book, the author would here express his sincerest appreciation and gratitude. Lack of space prevents giving a complete list of names, but the author feels that special mention is due to Prof. Francis G. Allinson of Brown University, for generously reading the whole of the manuscript and for making many helpful suggestions; to Prof. Samuel E. Bassett of the University of Vermont, and to Prof. Edward Fitch of Hamilton College, who also went over the manuscript and made many valuable criticisms; to Prof. Walter Petersen of Bethany College, whose help on a number of grammatical problems has been invaluable; to Miss Mabel

Drennan of the Swanton, Ohio, High School, for making the whole of the two general vocabularies; to Miss Shirley Smith and to Mr. Charles J. Adamec, graduate students at Yale, for checking up the general vocabularies; to Mr. W. J. Millard, student at Southwestern Presbyterian University, for verifying the Biblical quotations; to Prof. Wilmot Haines Thompson of Acadia University, for reading the manuscript, making a number of valuable suggestions, and for much valuable assistance in reading proof; to Prof. Leigh Alexander of Oberlin College, who has generously placed at the disposal of the author the results of two years of experience with the book in his classes, who has read all the proof and has saved the book from a number of errors; to the Boston Museum of Fine Arts, for the loan of some unusually fine photographs for illustrations; to D. C. Heath & Co., for the use of illustrations from Webster's *Ancient History*, one of their texts; to Prof. Frank E. Robbins of the University of Michigan, and to the *Classical Journal*, for permission to use Prof. Robbins's valuable statistics on Greek verb forms, which appeared in the *Classical Journal*, 15, 2; to Dr. Alice Braunlich of the Davenport High School, to Prof. G. B. Waldrop of the Westminster School, and to Dr. D. W. Abercrombie, recently of Worcester Academy, for help in reading the proof; and to the J. S. Cushing Company (The Norwood Press) for their very careful and painstaking typographical work.

If this book will contribute to the value and interest of the study of beginning Greek, the author will feel that his seven years of work upon it have not been spent in vain. The time has come when lovers of the humanities everywhere must join hands in the promotion of the common cause. If anything seems to be of mutual advantage, we must first test it carefully and then hold fast to it if we find it good. Then, to all teachers of Greek and every true friend of humanistic studies and of culture in its best sense, the author would say in conclusion:

> "Vive, vale. Si quid novisti rectius istis,
> Candidus imperti; si non, his utere mecum."

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HOMER AND THE STUDY OF GREEK

In an article entitled "A Year — or more — of Greek," contributed to the February, 1918, number of the *Classical Journal*, he author sets forth a few of the more important reasons why he present system of teaching beginners in Greek should be evised to meet modern conditions. The sum and substance of he article was a plea for the abandonment of Xenophon for begining work, something which should have been done years ago, nd the substitution of Homer in his place. The paper embodied he results of several years of experimentation; and the primary eason urged for the change was based on the comparative literary alue of the two authors and their appeal to beginning students. .s we view the situation to-day, we are compelled to confess that n the hands of the average teacher, when applied to the average tudent, Xenophon and all his works are all too often found to be edious and dreary. This leaves out of count the exceptional eacher, who has large and enthusiastic classes in the Anabasis ear after year, for such teachers could make any subject fascinating. Homer on the other hand possesses those qualities which nake him especially interesting, as well as of permanent value, to ne majority of students who still take Greek.

In this connection the author may be permitted to quote from ne article just mentioned:[1] "The reasons which make Homer o desirable are apparent when once the question is seriously onsidered. His work is homogeneous in vocabulary, in literary tyle and idioms employed, and in metrical form; so that when tudents once get a fair start in him, further progress becomes asier and more accelerated. He employs all three persons, with ll modes and tenses of the verb, so that all forms that are learned

[1] *C. J.* 13, 5.

are used enough to be kept fresh in the students' mind and do not have to be learned again when they begin anything which is in dialogue form. His vocabulary is fairly limited, enough so in fact that it does not present any special difficulty to the beginner. His sentences are short, simple, and clear-cut, having none of the involved structure which makes so much of Xenophon really too difficult for first-year work. The verse, which has been considered a bar, is an actual help, as it is quite easily learned and is a marked aid in memorizing considerable portions of Greek, which is important at this stage. Furthermore, the rules of quantity are a considerable help in simplifying and illustrating the principles of accent. As he uses only one type of verse, and that the simplest — the dactylic hexameter — the ordinary student usually becomes quite adept at reading this before the end of the first year's work.

"The prose composition for the first year's work may be based upon Homer, the students using Homeric forms and constructions, without knowing of the existence of any other kind. This may be done without the slightest fear of blunting their sense of discrimination between poetic and prose diction and style, a sense which cannot possibly be developed until they have had several years' work and have read a considerable amount of Greek in both prose and poetry. Homer is so straightforward and simple in what he has to say, with nothing obscure, mystical, or far-fetched in any way, that he is quite intelligible to the average high-school freshman; and at the same time he possesses the qualities of high literary art in such a marked degree that he appeals strongly to the oldest and most advanced members of any college class.

"Furthermore, Homer is the best possible preparation for all later Greek literature, much of which is unintelligible without a fair knowledge of him. He was to Greek literature what the Bible has been to English, and a great deal more as well. He leads us somewhere, not merely into a blind alley as does Xenophon, both with reference to later Greek literature and to much of the best in later European literature as well, where his influence has been incalculable and perhaps greater than that of any other single writer. In him are the germs of so many things. We have

the narrative highly developed, the beginning of the drama, oratory, statecraft, seamanship, war, adventure, and religion — in fact, life as it was to the old Greeks in its manifold aspects.

"Then the student who has taken only a very little of beginning Greek, even if he has progressed no farther than the end of the first book of the *Iliad*, has come into vital contact with the magic and the music of the Greek language, used in one of the most beautiful, one of the most varied, and one of the most influential literary compositions of all ages; and though he may have devoted considerable labor to mining the gold, he cannot truthfully say, and probably will not want to say, that Greek for him has been a waste of time."

To begin the study of Greek with Homer, it would be necessary to substitute Homeric for Attic Greek for the work of the first year: the student would be taught Homeric forms and constructions as a basis for future work, and would devote to the study of Homer the time which is now occupied by Xenophon. It is the purpose of the present paper to develop more in detail some of the most important reasons which make such a change not only desirable but imperative if Greek is to be saved as a vital factor in our educational system.

The idea of such a plan first suggested itself to the writer several years ago, when, full of boundless enthusiasm for his subject and for all things Greek, he was attempting to teach first-year work and Xenophon, and was compelled to admit to himself that his efforts were not meeting with what might be called success. Too many good students refused to take Greek in the first place, and of those who did enlist, too many, even of the better ones, were discouraged by the unending round of grammatical forms, leading up to an author whose works are not of a nature to fire the imagination and stir the hearts in the breasts of our youth, as can be, and is, done by the great masterpieces of Hellas such as the *Iliad* and the *Odyssey*.

The writer would like to make it plain that he is not a hater of Xenophon, but that he greatly enjoyed his first year of Greek, taken in the old way, as well as his Xenophon, later. The same

is probably true of most classical scholars. This goes a long way toward explaining why they are now teaching Greek and Latin instead of sociology or mechanical engineering. It would be distinctly misleading however for those who have a special taste for linguistic work and who enjoyed reading the production of such authors as Caesar and Xenophon to infer therefrom that their case is at all typical of the mass of students who take these subjects. Although the description in Andrew Lang's essay, "Homer and the Study of Greek," is probably too highly colored, the account that he gives of his own experience and that of his fellows in the study of beginning Greek and Xenophon ought to have a lesson and a warning for every one who is still a friend of the classics. He makes it quite plain that they found Xenophon anything but inspiring, and that most of them thoroughly hated him, an experience of many good students, which is too common to be ignored.

It is only fair to state that although this idea of beginning Greek with the reading of Homer is original with the writer, it is not new. This was the regular method employed by the old Romans in teaching their boys Greek, and it was highly commended by that capable and judicious old schoolmaster, Quintilian, as the best possible plan. Since that time it has been used now and then by some of the world's ablest educators and scholars. It was thus that Joseph Scaliger (de la Scala), one of the most brilliant names in the whole history of classical scholarship, taught himself Greek at Paris; and many more of the great scholars of the past learned their Greek through Homer. It was tried also by Herbart, who began a series of experiments in Switzerland, in 1797, where he employed this method with marked success in private tutoring. Later he continued his experiments on a larger scale in the teachers' training college at Koenigsberg, with such good results that he was thoroughly convinced that this was the only suitable method of teaching beginning Greek. At his suggestion it was tried by Dissen, by Ferdinand Ranke, and by Hummel, all of whom were hearty in its praise; and, most important of all, by Ahrens, at Hanover, where it was used for thirty years (1850–1881), with

THE VAPHIO GOLD CUPS

National Museum, Athens

great success, but was finally abandoned because of the lack of suitable text books and because of the opposition of other Gymnasia which refused to adopt such a revolutionary plan. It has also been recommended occasionally, but without success, by other scholars and humanists, notably by Goethe, by Andrew Lang, and by Wilamowitz, in Europe; while in America it has been advocated in one form or another by Seymour, Bolling, Shorey, Lane Cooper, and others. But hitherto no systematic series of text books has been issued which are so well adapted to carry the students through Homer and introduce them to Attic Greek as the ones which have been worked out in connection with Xenophon. It has become highly important that this lack be supplied, if possible, in order that this plan, which has been tried by several with such good success, may be tested on a wider scale, so that we may see whether or no it will succeed in the hands of the average teacher of beginning Greek. Thus students should be prepared to strike immediately into the heart of Greek literature, instead of having to go a long way around, as at present.

As to the superiority of Homer over Xenophon, from the standpoint of literary values, and of interest for the average student, there can be no quarrel. It remains for us to investigate the relative advantages and demerits of each as mediums for teaching the language.

In the first place it is essential that we disabuse our minds of the once prevalent notion, long since exploded, but still more or less consciously held by many, that the Attic dialect is the norm by which all other Greek is to be judged. The language of Homer is earlier and naturally differs from it in many essentials; therefore it was long maintained that Homeric Greek is irregular, crude and unfinished. Hellenistic Greek, which represents a later development of the language, has its differences; therefore Hellenistic Greek must be degenerate. Such an idea is utterly unscientific and ignores completely the modern historical point of view of the development and growth of languages. Any period which has given birth to literary productions of surpassing merit and artistic excellence is justified by its own works; it contains its own lin-

guistic standards, and will richly repay those who take the trouble to study it. To call Homeric Greek anomalous and irregular, because it differs in some particulars from the Attic dialect, is as misleading as it would be to say that the language of Shakespeare is immature and eccentric because he does not write the same type of English as does George Ade or Stephen Leacock. As a matter of fact, the language of the Homeric poems is quite as finished, has quite as many virtues, and is quite as much of a norm for its period and style of composition as Xenophon is for his; and the different forms in Homer are no more aberrations on his part than those of Xenophon are marks of degeneracy for him. And Attic Greek, after all, is but one of a number of dialects, coming at neither end but in the middle of the development of the Greek language. It is rarely found pure in any of the great authors, and in none which are suitable for beginners.

According to our present system, students are taught a smattering of Attic Greek. Then they are given a smattering of Homer, who represents a period several centuries earlier. Then again comes some more Attic Greek, and if the student continues in his work he usually gets some Doric, with sometimes a little Lesbian, and the Ionic of Herodotus, to which is commonly added a dash of the Koinè for further confusing variety. All of this comes at such times and at such points in his development that it is practically impossible for the ordinary student to obtain a clear conception of what the Greek language is like and what are the fundamental processes of its development. As a result grammar becomes a nightmare to be dreaded instead of an opportunity to study the structure of one of the most interesting and instructive languages in existence. This has reference to the linguistic features, apart from its literary value. If on the other hand we begin with Homer and obtain a good grounding in his language, the transition from that to later Greek is simple and natural and in accordance with well-established laws, so that a student who once gets a grasp of the processes involved not only has acquired a valuable scientific point of view, but he might be untrue enough to the traditions of countless students of the past to find Greek grammar interesting.

Furthermore, since most of us learned our Attic Greek first, when we came to Homeric Greek and found so many different forms, the feeling very naturally arose with many that Homer has many more forms than Attic Greek, and that they are more difficult. On the contrary, the Homeric forms are not only simpler and more transparent than the Attic and as a consequence more easily learned — many Attic forms have to be explained by a reference to the Homeric ones — but the Homeric forms are considerably fewer in number. This is best seen by a reference to the declensional endings, as exemplified in the two tables, 479, 649.

From these tables we see that there are, all told, 86 Homeric forms of the noun and adjective to be learned as against 108 Attic forms. But this is not all. Many forms in both Attic and Homeric Greek are so rare that it would be manifestly absurd to compel first-year students to memorize them. For our purposes, then, we must omit the unusually rare forms from both tables. In the first table (479) we shall omit a number of forms which many would include, and count only those not inclosed in brackets which are regularly included as essential by the standard beginners' books based on the Attic dialect. We shall not count the very rare Homeric forms, but shall be liberal enough to include a few which are too rare to be learned in reading Homer but are important for students intending to read Attic Greek later. We find then that students who begin with Homeric Greek need to learn only 55 forms as against 80 (88 according to some) of the Attic. This means that it is necessary to memorize about fifty per cent more forms in order to be able to read the first four books of the *Anabasis* than it would be to read the first six books of the *Iliad*. Furthermore, in the pronouns, by not compelling the student to memorize any form which does not occur on an average of at least once every two or three thousand verses, there would be fewer Homeric forms to be learned here also. The same is true of the verbs. The reflexive pronoun, for example, and the future passive and future optative of verbs are not found in Homer; the middle voice regularly retains the uncontracted forms of the endings and not in a part only as in Attic

Greek; and in many other ways the forms are simpler and more easily learned. In fact many books for beginners find it easier to teach Attic Greek by a constant reference to the earlier forms, which in many cases are the Homeric.

The occasional irregular forms, which are omitted from the ones to be learned, should be grouped in some convenient way for reference, but need not be memorized, as they are regularly given in their alphabetical place in the vocabulary of any good school edition and in the ordinary lexicons. Thus the student need not be required to memorize the five forms of the present infinitive of εἰμί, or the five forms of the genitive of ἐγώ, *e.g.*, but could learn one of each and not burden his memory with forms which are found in every vocabulary.

Many Atticists have maintained that the great number of irregularities in Homeric Greek would be an added difficulty to the beginner. It is true that they are troublesome, but not so troublesome as the considerably greater number of irregularities in Attic Greek. Any one who will take the trouble to count them will find that the irregular formations in Attic Greek considerably outnumber those in Homer. There is not space here to catalogue the various irregularities, heteroclites, metaplastic forms, etc., of Attic Greek, but the lists given in Kuehner-Blass, or any other of the more elaborate Greek grammars, are enough to convince the most skeptical.

If we leave aside the irregularities and look at a few regular formations which must be memorized, the evidence is none the less conclusive. For example, the "regular" declensions of such words as πόλις, βασιλεύς, ναῦς, πῆχυς, ἄστυ, comparatives in -ιων, and other forms which will readily occur to any one who has studied Attic Greek, are so complicated that they are not ordinarily mastered by students of beginning Greek, and it would be rather remarkable if they were. Or let us consider a single class, such as typical words of the third declension in υς, as πῆχυς, δίπηχυς, ἡδύς, ἔγχελυς, ἰχθύς. If the student learned the declension of any one of these, and attempted to decline the rest accordingly, he would go far astray; for of these five words, all of the third declension, and all

ending in υς in the nominative, no two are declined alike throughout. A comparison of the declensions of ἔγχελυς (eel) with that of ἰχθύς (fish) will illustrate the point. It seems that the old Athenians were never able to decide definitely whether an eel was a fish or a serpent. Accordingly, we find that they declined ἔγχελυς the first half of the way like ἰχθύς, while the other half was different. What a pity that there are not a few more such convenient mnemonic devices to help the student keep his bearings on his way through the maze of Greek morphology! If a student finally learned to decline such a word as ναῦς, he would not know how to begin the declension of another word formed in the same way, such as γραῦς; nor would a student who had learned the declension of βοῦς in Attic Greek know the declension of the next word like it, χοῦς, and he might be led very far astray by such a simple and common word as νοῦς. All of these forms, and many more which could be cited, are highly interesting to philologists, as they illustrate so beautifully certain abstruse principles in Greek phonology and morphology. Unfortunately they do not usually have the same strong appeal to the beginner who is trying very hard to learn how to read Greek.

The whole system of contraction, which is regular at times, and the variations caused by it in the general rules of accent and quantity, all of which are so confusing and so difficult to the ordinary beginner, are so little used in Homer that they can very profitably be omitted, or else touched quite lightly, and the time saved can be invested elsewhere to much greater advantage.

In the field of syntax Homer is so much simpler than Xenophon that students ordinarily find him a great deal easier. Thus Homer lacks the articular infinitive; long and involved passages in indirect discourse never occur, as well as many other strange and foreign characteristics of Attic Greek and Xenophon, all of which give a great deal of trouble to the ordinary beginner.

These elements all contribute to a quicker and an easier learning of Greek through Homer, as has been abundantly proved by experiments also. Thus students who begin with Homer regularly read

more Greek in the time devoted to him than do those who begin with Xenophon and spend this time on the *Anabasis*.

It has long been a commonly accepted myth that Homer has such an enormous vocabulary that students would have more than ordinary trouble with it. In fact the vocabulary of the first six books of the *Iliad* is no larger than that required for reading the *Anabasis*, and one can read the whole of the Homeric poems, including the hymns, without having to learn many more words than to read Xenophon, and without having to learn so many words as are necessary for the reading of Plato.

There are, it is true, a great number of words in Homer which are used only once (ἅπαξ λεγόμενα).[1] The *Iliad* has 1097 of these, while the *Odyssey* has 868, making a total of 1965. However, this is not nearly so large as the number used by Xenophon, who has 3021 ἅπαξ λεγόμενα,[2] of which 433 are in the *Anabasis*, as compared with 266 (238 if we omit the *Catalogue of Ships*) in the first six books of the *Iliad*.

It is highly important too in gaining a vocabulary to learn words which will be used in other authors read later in the course, and to acquire so far as possible the more fundamental meanings of words from which their later uses are derived. Ahrens, who made a careful study of this problem, gives the palm to Homer here without question. According to him, the words in Homer are much nearer their fundamental meanings, and take on different shades of significance in the various later authors. If one wishes to obtain a clear grasp of Greek onomatology and semasiology, he should begin with Homer by all means and would thus be prepared to see more readily the later turns in the meanings of words and phrases, which in many cases vary considerably in authors of the same period, and sometimes even in the same author. Thus there are over 400 words in the Anabasis which either do not occur at all in Xenophon's other works, or else with a different signification. Rutherford (*The New Phryn.*, 160 ff.) says: "It did not

[1] L. Friedländer, *Zwei hom. Wörterverzeichnisse.*

[2] G. Sauppe, *Xen.* Op. V, 298.

escape the notice of later Greeks that Xenophon's diction was very different from that of pure Attic writers, and there are still extant several remarks upon this point. . . . A busy man, living almost wholly abroad, devoted to country pursuits and the life of the camp, attached to the Lacedaemonian system of government, and detesting the Athenian, Xenophon must have lost much of the refined Atticism with which he was conversant in his youth. It is not only in the forms of words that he differs from Attic writers, but he also uses many terms — the ὀνόματα γλωσσηματικά of Galen — altogether unknown to Attic prose, and often assigns to Attic words a meaning not actually attached to them in the leading dialect."

When it comes to the actual number of words of Xenophon and Homer which enter into the vocabulary of other Greek writers, the following tables will show their relation to some of the most important authors read in college.

The following table indicates the authors whose vocabularies have more words in common with Homer than with Xenophon, the figures showing the excess.

Author	Words	Pages	Author	Words	Pages
Hesiod . . .	904	87	Aeschylus .	524	309
Pindar . . .	485	236	Sophocles .	400	365
Bacchylides . .	347	73	Euripides .	428	916
Elegiac and Iambic Poets . .	514	160	Aristophanes	148	612
			Theocritus .	466	93

The following table indicates the authors whose vocabularies have more words in common with Xenophon than with Homer, the figures showing the excess.

Author	Words	Pages	Author	Words	Pages
Herodotus .	100	799	Isocrates . . .	371	514
Thucydides .	371	645	Lucian . . .	119	1301
Plato . . .	90	2442	Plutarch . . .	19	5639
Demosthenes	366	1379	Menander . .	176	102
Lysias . . .	362	246	New Testament	209	543

The vocabularies of Xenophon and Homer, which are compared in these lists, are: Xenophon's *Anabasis* entire, and Homer's *Iliad*, books I–VI. The pages as given above are according to the Teubner texts. The number of words in Xenophon's *Anabasis* is approximately the same as that of Homer's *Iliad*, books I–VI.

In these lists, words which are closely enough related to others that ordinary students who know the meaning of one may infer the other are counted but once, as *θάνατος, ἀθάνατος*; *βαίνω, ἐκβαίνω, καταβαίνω, ἀναβαίνω*, etc. Proper names are also omitted.

From this table it will be seen that Homer is a much better preparation for the Greek drama, Hesiod, the elegiac and iambic poets, than is Xenophon, and it is along these lines that the course should be developed. For Plato the difference is so exceedingly slight that in the matter of vocabulary one is practically as good a preparation as the other, and a few of his easier dialogues should find a place after some of the best poetry has been read. After that the Greek course ought to be able to take care of itself. Herodotus might come at any point. There is a slight advantage here on the side of Xenophon in the matter of vocabulary, but his language is so much closer to that of Homer, as well as his general style and imaginative genius, that he would be very easy and stimulating to those who had read any considerable amount of Homeric Greek. Those who wished to read Thucydides and the orators would find Xenophon's vocabulary somewhat better for their purpose, and the same is true if they wished to read the New Testament and Menander; but in all these the advantage is relatively slight, and in most cases the difference would probably not be noticeable. In the case of the New Testament, for example, the difference is less than one word in two Teubner pages of Greek text.

It is generally recognized that for the best results in the study of the New Testament, students should read a considerable amount of other Greek first. In the whole circle of Greek literature the two authors most important for the student of the New Testament are Homer and Plato. Herodotus informs us that Homer and Hesiod were the chief sources of the Greek popular religion; and

certainly one cannot obtain a clear grasp of the forces opposed to Christianity without a good knowledge of Homer and of the hold that Homer had upon the popular mind. If one is to read intelligently the works of the early church fathers, he must be well acquainted at first hand with Homer. It is Homer, Homer's religion, and Homer's gods which recur constantly in their works and which are attacked over and over again as being the bulwarks of the heathen faith which they are striving to supplant. Homer and the ideas he represents are infinitely more important for the student of the New Testament and of the early church than is Xenophon; and if one can study not more than a year or so of Greek before taking up the New Testament, he should by all means have some Homer followed by Plato. Experience has shown that after a year of Homer, students can and do pass with little difficulty into the New Testament. The passage from Homer to Attic, or to Hellenistic, Greek is of course a great deal easier than *vice versa*, and occupies very little time and effort.

Some have urged that since the bulk of the work in the ordinary college course in Greek is in the Attic dialect, students who begin with this would get a firmer grasp of it than if they began with Homer. Some even feel that a student who did his beginning work in Homeric forms would never be able to feel thoroughly at home in Attic Greek. Yet few teachers would be rash enough to suggest that because a student has had a thorough training in Attic Greek he is thereby disqualified from doing first-class work in the language of the Hellenistic period, nor would many teachers of New Testament Greek, *e.g.*, object to a student who wished to specialize in their subject, or even in Patristic Greek, if he came to them with a good knowledge of Plato. Students who wish to specialize in Pliny and Tacitus, or even in Mediaeval Latin, do not find themselves handicapped because they did their earlier work in such authors as Caesar, Cicero, Vergil, Horace, and Catullus. Teachers of the Romance languages also universally recognize that a thorough course in Latin is a prerequisite for the highest type of scholarship in their field, and no student could hope to do advanced linguistic work in any of these languages

without a thorough training in Latin. In the same way Homer offers an unexcelled preparation not only for all later Greek literature but for the later language as well; and instead of the present system of confusion in the teaching of Greek grammar, particularly with reference to the various dialects, some attempt should be made to develop the subject in a more scientific fashion.

Some feel that Homer is too beautiful and too exquisite to be used as a *corpus vile* for the teaching of Greek grammar. But the very fact that he is so beautiful and so exquisite is the very reason why he should be used at this early stage, that the students may have an added incentive for learning their grammar, and may not come to hate and despise the whole subject. Thus they may see, even from the beginning, that Greek is something worth working at, and they may have material interesting enough that the necessary grammatical drill will not seem so much useless drudgery.

A highly important consideration in placing Homer before Xenophon in the curriculum is the fact that as matters now stand such a large per cent of our students never reach Homer. The problem before us with regard to these students is whether we are to give them Xenophon *or* Homer. Since they represent a very large element, not all of whom are loafers either, we owe it to ourselves and to the cause of Greek, as well as to them, to give them that which will be of most lasting value to them.

Furthermore, Homer is interesting not only to older students, but is particularly adapted to the youngest who now take Greek, as the earliest experiments, made with boys from nine to fourteen years of age, have amply demonstrated. He serves the double purpose of introducing them adequately to the language and of furnishing them with reading material as interesting as can be found in any literature, something too of permanent value; and he should come by all means as early as possible in the course, that he may serve as a suitable basis for the development of those qualities of taste and appreciation, without which the study of all art is in vain. And after we have begun with him, we find his treasures inexhaustible. In Herbart's expressive phrase, "Homer

elevates the student without depressing the teacher." To quote further from his lectures on education, he says (VI, 283): "The reasons for giving the preference to Homer's *Odyssey* in early instruction are well known. Any one who reads the *Odyssey* carefully, with an eye to the various main classes of interest which are to be aroused by education, can discover the reasons. The point, however, to be gained here is not merely to produce a direct effect, but beyond that to get points of connection for progressive instruction. There can be no better preparation for ancient history than gaining interest for ancient Greece by the Homeric stories. The ground is prepared for both the cultivation of taste and the study of languages at the same time.

"Philologists will be obliged sooner or later to listen to reasons of this kind, which are actually derived from the chief aim of all instruction, and are only opposed by tradition (the conventional study of Latin). This they must do, unless they desire that now, with the growth of history and science, and the pressure of material interests, Greek should be restricted in schools as Hebrew is at present.

"The *Odyssey*, it is true, possesses no magic power to animate those who are entirely unsuccessful in languages, or who do not work at them seriously; nevertheless it surpasses in definite educative influence, as is proved by the experience of many years, every other work of classic times that could be chosen."

In conclusion the writer would earnestly suggest that it is high time that Xenophon be omitted completely from at least the first three years of Greek study. The time and labor now devoted to both Xenophon and Homer should be spent on Homer alone, and for the three books of the *Iliad* and the four books of the *Anabasis* usually read should be substituted a course in Homer which would be extensive enough to give the students a real insight into his poetry, that they may learn to wander for themselves in the realms of gold, that they may be allowed to become so familiar with his language and his style that reading from him will be a pleasure and not a lot of hard work to be waded through, that they may become so filled with his spirit that they may catch a glimpse of what it

means to be Homeric, and in later years, if they have gone out into other fields and would like to turn back to Greek literature, it would be a comparatively simple matter for them to bring out their old book and enter again with delight into his world of song. In the secondary schools we should have a course in Homer comprehensive enough to enable the students to obtain a firm grounding in his language and ideas, instead of the present smattering of both Xenophon and Homer, neither of which the average student knows well enough for it to serve as a stable and satisfactory basis for future work. It would be a real step forward on the part of the colleges, and should largely increase the number of those now offering Greek for admission, if the requirements in Greek should be made a requirement in Homer only, due attention being paid to composition and grammar, of course. Thus the secondary schools could intensify their efforts on one dialect and on one homogeneous mass of literature, which would materially simplify their problems, and ought to produce a much higher grade of work than is possible at present. If colleges would admit students on one, two, and three years, respectively, of Homer, with due credit for each, and reserve all work in the Attic dialect for the college course proper, the secondary teachers would have their burdens greatly lightened, with a corresponding increase in effectiveness. In no other language do the secondary schools undertake to prepare a student in two separate dialects. To do so in Greek is a pedagogical blunder which should be perpetuated no longer.

INTRODUCTION

I

THE *Iliad* and the *Odyssey*, the two great Greek epics, and the greatest of all epic poems, belong to the earliest Greek literature that has been preserved.

Their action and stories are legendary and are grouped around the incidents concerning the long siege of Troy by the Greeks, its final capture and destruction, and the return of the Greeks home. No attempt is made to give a systematic account of those events, but certain leading features of the legends are developed.

The *Iliad* has for its central theme and as the thread upon which it strings its various events the *Menis*, the mad anger of Achilles, and its dire consequences to the Greeks.

According to the story, Paris, son of King Priam of Troy (Ilios) in Asia Minor, eloped with Helen, the most beautiful woman in the world, wife of King Menelaus of Sparta, in southern Greece. The Greeks united under the command of King Agamemnon of Mycenae, brother of Menelaus, and the most powerful of the Greek chieftains, to avenge this wrong, capture Troy, and bring back Helen. After ten years of preparation they gathered their forces, sailed across the Aegean to the shores of the Hellespont (Dardanelles), landed, and drew up their ships, out of the water, in long lines on the shore. For ten years the siege continued before the Greeks were able to capture the city.

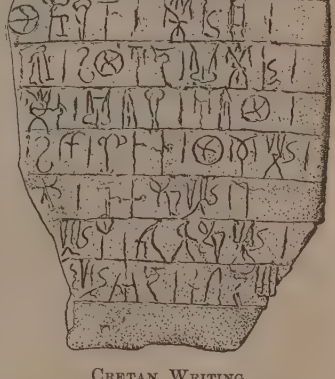
The *Iliad* opens, in the ninth year of the siege, with the deadly quarrel of Agamemnon and Achilles. Before all the assembled Greeks, Agamemnon disgraces and humiliates Achilles, and robs him of his prize of honor which had been previously bestowed upon him by the army. In rage and disgust, Achilles retires from

the conflict and sulks in his tent. As he had been their stoutest warrior, his absence is keenly felt by the Greeks, who suffer many defeats and heavy losses at the hands of the Trojans, now that Achilles has withdrawn. It is only the death of his bosom friend, Patroclus, in battle, which furnishes a motive sufficiently powerful to induce him to take a further part in the war. To avenge his death, Achilles enters the conflict once more, and kills Hector, who had slain Patroclus. Shortly thereafter he was himself killed by an arrow shot by Paris with the help of Apollo. Finally, in the tenth year of the siege, Troy was captured by the Greeks, by means of the well-known stratagem of the Wooden Horse. The city was plundered and burned; the men were killed and the women taken as slaves. Helen was recovered; and after many adventures and losses by shipwreck and other misfortunes the Greeks returned home.

The traditional date of the fall of Troy was 1184 B.C. The date of the Homeric poems is not at all certain. Some think they are as early as 850 B.C., while others would date them as late as the latter part of the seventh century B.C. Many scholars have thought that the poems represent a gradual growth of a long period of time, that they were composed by a number of different bards, and have been worked over, edited and re-edited, till they gradually acquired their present form. Many of these scholars would deny that any one by the name of Homer ever lived. Others think that Homer was one of the editors, perhaps the most important of the editors, of the poems, that he may have composed a considerable amount of material in them, but that his chief function consisted in combining and working over the various lays handed down by his predecessors. Still others are of the opinion that the whole of the poems, or practically all of them, as we have them, were composed outright by a single poet, who was a real historical character, and whose name was Homer. Most are agreed that there must have been some great, master mind, whose influence is felt throughout the poems, but who made free use of the work of other poets who had preceded him and who had sung of various events connected with the same theme. As Kipling would say:

W'en 'Omer smote 'is bloomin' lyre,
'E'd 'eard men sing by land and sea,
And wot 'e thought 'e might require,
'E went and took, the same as me.

The old Greeks were practically unanimous in believing that the poems were composed by a bard, named Homer, and that he traveled about, in various parts of Greece, a poor, old, blind beggar, eking out an existence by singing his poems. After his death, we are told that: "Seven cities claimed the Homer dead, through which the living Homer begged his bread." The chief contestants for the honor of his birthplace were Smyrna and Chios, and the evidence of the poems would seem to point to that region.



CRETAN WRITING

A large tablet with linear script found in the palace at Gnossus, Crete. There are eight lines of writing with a total of about twenty words. Notice the upright lines which appear to mark the termination of each group of signs.

The poems represent a very unsettled condition of society in the Greek world, corresponding in many ways to the Middle Ages in Europe. Preceding this period, there had been a brilliant civilization in the Greek world in the Aegean basin. This civilization is generally called the *Minoan* or *Aegean* civilization. Its flourishing period extended from about 2500 B.C. to about 1500 B.C., but it was not completely overthrown till about 1000 B.C. Its chief center in early times was Crete, where recent excavations have revealed the existence of the seat of a great island empire. Its commerce and its influence touched all the shores of the Mediterranean, and it seems to have been in vital touch with the early Babylonian and Egyptian cultures. Other centers were Mycenae,

Argos, Athens, Pylus, and Sparta, in Europe, and Troy in Asia Minor.

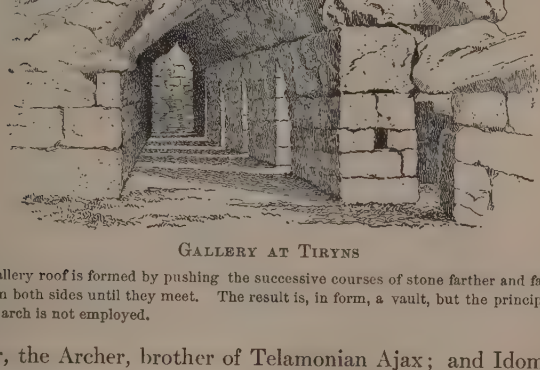
It was finally destroyed by invasions of barbarians from the North, much as the Roman Empire finally succumbed to the Germanic invasions. These invaders were the early Greeks, and this period is usually called the Homeric Age, because so many of its features are reflected in the Homeric poems, the *Iliad* and the *Odyssey*.

The times were rude, and social life was primitive. War and piracy were ordinary pursuits. The people grouped themselves around powerful chieftains for protection, but marauding bands were common, which killed, burned, and plundered. Personal valor and prowess in battle were of supreme importance, not only for one's own safety, but for the safety and freedom of his friends and family as well. Accordingly, the greatest virtue, and the one held in highest esteem, was bravery in war.

For our picture of the culture of this period we are dependent upon the Homeric poems. In them we see how expeditions were made by the Greeks against their enemies, whom they considered at all times as legitimate objects of plunder. Usually such expeditions were under one of the many petty Homeric "kings." Of these there were a great number; and there was no unity and no central authority in Homeric Greece any more than there were in the later historical period.

According to the tradition, the expedition against Troy was undertaken by the whole of Greece, united under the leadership of Agamemnon. Some think that this tradition rests upon an ultimate basis of fact; but this may be merely an idealistic touch, expressing an earnest hope of the poet, that the various Greek tribes may reconcile their differences and stop warring on each other long enough to make war upon the common foe, the barbarians, as represented by the non-Greek inhabitants of Asia Minor. In the Homeric poems we find that although Agamemnon was commander in chief of the allied Greek military expedition, the various contingents were led by their own commanders, most of whom were their kings, apparently quite independent of Aga-

nemnon when at home, and semi-independent of him during the expedition. The most important of these secondary leaders were: Nestor of Pylus, the oldest man in the world; Agamemnon's brother, Menelaus, the wronged husband of Helen; the young, flaring, generous, and impetuous Achilles of Phthia; the mighty Diomedes of Argos, who fought with the very gods themselves; the wily Odysseus (Ulysses) of Ithaca, who wandered for ten years after the fall of Troy before he arrived safe at home and saw once more his wife, the faithful Penelope; the huge and brutal Telamonian Ajax of Salamis; the lesser Ajax, son of Oïleus of Locris;



GALLERY AT TIRYNS

The gallery roof is formed by pushing the successive courses of stone farther and farther inward from both sides until they meet. The result is, in form, a vault, but the principle of the keystone arch is not employed.

Teucer, the Archer, brother of Telamonian Ajax; and Idomeneus of Crete, the far-famed isle of a hundred cities.

On the Trojan side the most important characters are: Hector, eldest son of Priam and commander-in-chief of the Trojan forces; the aged Priam, King of Troy; Hecuba, his wife; Andromache, wife of Hector; Paris, brother of Hector and the one who had brought on the war by stealing Helen; Glaucus and Sarpedon, princes of Lycia, whose beautiful and unselfish friendship is only matched by that of Achilles and Patroclus on the Greek side.

The divinities take an active part in the conflict, some siding with the Greeks, the others with the Trojans. Zeus, who stands

at the head of the gods, as father and king of gods and men, seems inclined to be neutral. Hera his wife, queen of the gods, cherishes an implacable hatred against the Trojans, as does Athena, his daughter, goddess of war, wisdom, and the arts. Poseidon, brother of Zeus, the mighty god of the sea, is also on the side of the Greeks, and loses no opportunity to help them. On the Trojan side were Apollo, god of light, who wards off darkness and evil, patron of music, poetry and healing; Artemis, his sister, a divinity of the moonlight, goddess of the woods and wild animals, and patroness of the chase; Leto, their mother; Aphrodite, born of the white sea-foam, goddess of love and beauty, who had assisted Paris in obtaining Helen; Hephaestus, the lame god of fire, patron of all useful mechanical arts and the working of metals; and the river-god Scamander, a stream near Troy.

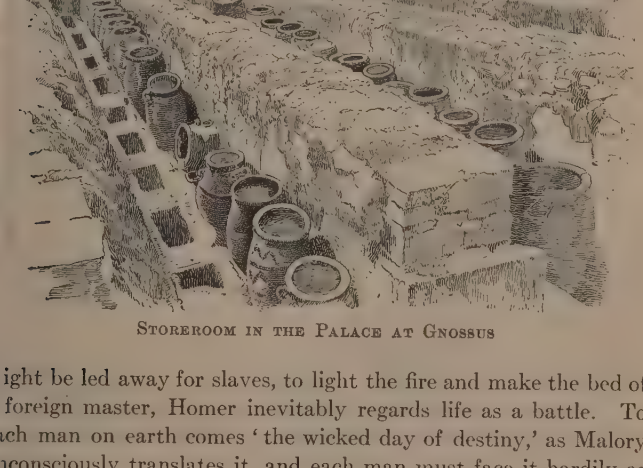
The gods are distinctly human in their characteristics and attributes, with human appetites and passions. They differ from men primarily in being more powerful and in being immortal. They enjoy a good dinner, where they feast on nectar and ambrosia; they love and hate, are envious and jealous, but on the whole live a happier and serener life than mortals.

In translating Homer, it would be well to hold in mind the four essential characteristics of his poetry as enumerated by Matthew Arnold: "Homer is rapid in his movement, Homer is plain in his words and style, Homer is simple in his ideas, Homer is noble in his manner."

For a good characterization of the Homeric poems, from the point of view of literary art, one should by all means read Andrew Lang's Essay, "Homer and the Study of Greek," from which the following is taken. "Homer is a poet for all ages, all races, and all moods. To the Greeks the epics were not only the best of romances, the richest of poetry; not only their oldest documents about their own history — they were also their Bible, their treasury of religious traditions and moral teaching. With the Bible and Shakespeare, the Homeric poems are the best training for life. There is no good quality that they lack: manliness, courage, reverence for old age and the hospitable hearth; justice, piety, pity, a

rave attitude toward life and death, are all conspicuous in Homer. He has to write of battles; and he delights in the joy of battle, nd in all the movements of war. Yet he delights not less, but nore, in peace: in prosperous cities, hearths secure, in the tender eauty of children, in the love of wedded wives, in the frank nobility f maidens, in the beauty of earth and sky and sea and seaward urmuring river, in sun and snow, frost and mist and rain, in the hispered talk of boy and girl beneath oak and pine tree.

"Living in an age when every man was a warrior, where every ity might know the worst of sack and fire, where the noblest ladies



Storeroom in the Palace at Gnossus

ight be led away for slaves, to light the fire and make the bed of foreign master, Homer inevitably regards life as a battle. To ach man on earth comes 'the wicked day of destiny,' as Malory nconsciously translates it, and each man must face it hardily as e may.

"Homer encourages them by all the maxims of chivalry and honor. is heart is with the brave of either side — with Glaucus and Sar-edon of Lycia no less than with Achilles and Patroclus. 'Ah iend,' cries Sarpedon, 'if once escaped from this battle we were r ever to be ageless and immortal, neither would I myself fight

now in the foremost ranks, nor would I urge thee into the wars that give renown; but now — for assuredly ten thousand fates of death on every side beset us, and these may no man shun, nor avoid — forward let us go, whether we are to give glory or to win it.' And forth they go, to give and take renown and death, all the shields and helmets of Lycia shining behind them, through the dust of battle, the singing of arrows, the hurtling of spears, the rain of stones from the Locrian slings. And shields are smitten, and chariot-horses run wild, with no man to drive them, and Sarpedon drags down a portion of the Achaean battlement, and Aias leaps into the trench with his deadly spear, and the whole battle shifts and shines beneath the sun. Yet he who sings of the war, and sees it with his sightless eyes, sees also the Trojan women working at the loom, cheating their anxious hearts with broidery work of gold and scarlet, or raising the song to Athena, or heating the bath for Hector, who never again may pass within the gates of Troy. He sees the poor weaving woman, weighing the wool, that she may not cheat her employers, and yet may win bread for her children. He sees the children, the golden head of Astyanax, his shrinking from the splendor of the hero's helm. He sees the child Odysseus, going with his father through the orchard, and choosing out some apple trees 'for his very own.' It is in the mouth of the ruthless Achilles, the fatal, the fated, the swift-footed hero of the hands of death, that Homer places the tenderest of his similes. 'Wherefore weepest thou, Patroclus, like a fond little maid that runs by her mother's side, praying her mother to take her up, snatching at her gown, and hindering her as she walks, and tearfully looking at her till her mother takes her up? — Like her, Patroclus, dost thou fondly weep.' . . . Such are the moods of Homer, so full of love of life and all things living, so rich in all human sympathies, so readily moved when the great hound Argus welcomes his master, whom none knew after twenty years, but the hound knew him, and died in that welcome. With all this love of the real, which makes him dwell so fondly on every detail of armor, of implement of art; on the divers-colored gold work of the shield, on the making of tires for chariot-wheels, on the forging of

on, on the rose-tinted ivory of the Sidonians, on cooking and ating and sacrificing, on pet dogs, on wasps and their ways, on shing, on the boar hunt, on scenes in baths where fair maidens ave water over the heroes, on undiscovered isles with good harbors nd rich land, on plowing, mowing, and sowing, on the furniture of ouses, on the golden vases wherein the white dust of the dead is aid, — with all this delight in the real, Homer is the most romantic f poets. He walks with the surest foot in the arkling realm of dread Persephone, beneath ne poplars of the last beach of Ocean. He has eard the siren's music, and the song of Circe, hanting as she walks to and fro, casting the olden shuttle through the loom of gold. He nters the cave of the man-eater; he knows ne unsunned land of the Cimmerians; in the immer of the North he has looked, from the ord of the Laestrygons, on the midnight sun. le has dwelt on the floating isle of Aeolus, ith its wall of bronze unbroken, and has sailed n those Phaeacian barks that need no help f helm or oar, that fear no stress either of ind or tide, that come and go and return, bedient to a thought and silent as a dream. le has seen the four maidens of Circe, daughters f wells and woods, and of sacred streams. He the second-sighted man, and beholds the roud that wraps the living who are doomed, and the mystic ripping from the walls of blood yet unshed. He has walked in ne garden closes of Phaeacia and looked on the face of gods who are thither and watch the weaving of the dance. He has eaten ne honey-sweet fruit of the Lotus, and from the hand of Helen e brings us that Egyptian Nepenthe which puts all sorrow out of ne mind. His real world is as real as that of *Henry V.*, his enanted isles are charmed with the magic of the *Tempest*. His oung wooers are as insolent as Claudio, as flushed with youth; is beggar-men are brethren of Edie Ochiltree; his Nausicaa is

Aegean Snake Goddess

sister to Rosalind, with a different charm of stately purity in love. His enchantresses hold us yet with their sorceries; his Helen is very beauty; she has all the sweetness of ideal womanhood, and her repentance is without remorse. His Achilles is youth itself, glorious, cruel, pitiful, splendid, and sad, ardent and loving, and conscious of its doom. Homer, in truth, is to be matched only by Shakespeare, and of Shakespeare he has not the occasional willfulness, freakishness, and modish obscurity. He is a poet all of gold, universal as humanity, simple as childhood, musical now as the flow of his own rivers, now as the heavy plunging wave of his own ocean. . . .

"Such then, as far as weak words can speak of him, is the first and greatest of poets."

II

Vocabulary. — One of the things most important in learning any language so as to be able to read it with profit and pleasure is to acquire a fair-sized vocabulary. In doing this, one should learn thoroughly the words that are used most. For this purpose there is a highly practical little book, *Homeric Vocabularies*, Owen and Goodspeed, published by the University of Chicago Press. The most common Homeric words are arranged in it in groups, according to frequency of occurrence. A copy of this book should be in the hands of every student who wishes to lighten his work in learning to read and enjoy Homer.

Forms of the Greek Verb. — In learning the Greek verb, the most difficult part of Greek grammar, it is highly important to know which forms are most essential. The following material, with the two tables, compiled by Professor Robbins, will indicate where the stress of work should come. These tables will be found valuable, not only for Homeric Greek, but for other Greek as well. By emphasizing strongly the forms which are most common, it will be found that the work will be materially lightened, and the Greek verb will not be found at all formidable.

"Table I tabulates the result of counting the verb forms found on ten pages each of Homer, Euripides, Herodotus, Demosthenes,

and Plato, and on twenty of Xenophon (ten each from the *Anabasis* and the *Memorabilia*). In most cases the pages of the Oxford Classical Texts or the Bibliotheca Teubneriana have been made the unit, and for the present purpose the variation in the amount of Greek on the page need cause no concern. It may be remarked, also, that first and second perfects have been counted together because they are best taught together, and that the present participle of εἰμί has been included among the thematic present participles.[1]

"The revelations of Table I make clear a few points that have a definite bearing on the teaching of Greek. In the first place, it shows that a large majority of the verbs one meets in reading Greek are confined to a small group of forms. Table II will make this clearer; it will then appear that nine or ten forms make up over a half, and twenty-four forms three-quarters, of the verbs in average Greek. Is it not right that we should first concern ourselves with teaching these forms? Of course, one must not guide himself entirely by these, or any similar, statistics; often it is advantageous to teach a whole group together, even though this involves the introduction of certain rather rare forms together with others that are commoner. On the other hand, here we have a definite, practical ground for demanding that certain forms be introduced very early.

"Among these the present active participle deserves special mention. The statistics show the high frequency of its occurrence, and indeed few sentences, save the most elementary, can be mastered without a knowledge of it. Furthermore, its inflection can easily be made an introduction to both the first and third declensions, and one should not readily pass by an opportunity to kill three birds with one stone.

"The apparently high frequency of the present and imperfect indicative and the present infinitive of -μι verbs is due not so much to ἵστημι, τίθημι, δίδωμι, and δείκνυμι as to the constant

[1] "Another liberty which I have taken is to disregard perfects of the μι form, reckoning all perfects together. Aorists like ἔβην are counted as -μι forms."

TABLE I

The Greek Verb Forms, with the Number of Occurrences and Percentage of Occurrence of Each

	Number of Occurrences								Percentages of Occurrence							
	ω-verb Forms			Total ω-verb Forms	μι-verb Forms		Total μι-verb Forms	Total All Forms	ω-verb Forms			Total ω-verb Forms	μι-verb Forms		Total μι-verb Forms	Total All Forms
	Active	Middle Passive	Passive		Active	Middle Passive			Active	Middle Passive	Passive		Active	Middle Passive		
Indicative:																
Present	282	136	.....	418	122	18	140	558	8.18	3.94	.....	12.1	3.54	.52	4.07	16.2
Imperfect	150	91	.....	241	146	22	168	409	4.35	2.64	.....	7.00	4.23	.63	4.8	11.8
Future	58	49	3	110	.....	.....	.....	110	1.68	1.42	.086	3.2	.....	.....	.....	3.2
First aorist	139	29	37	205	.....	.....	.....	205	4.03	.84	1.07	5.9	.....	.....	.....	5.9
Second aorist	87	33	6	126	23	4	27	153	2.55	.957	.17	3.6	.66	.12	.78	4.4
Perfect	67	24	.....	91	.....	.....	.....	91	1.94	.69	.....	2.6	.....	.....	2.6	2.6
Pluperfect	12	7	1[1]	20	.....	.....	.....	20	.35	.20	.03	.5	.....	.....	.....	.5
Totals	795	369	47	1211	291	44	335	1546	23.1	10.7	1.3	35.2	8.4	1.2	9.7	44.9
Subjunctive:																
Present	38	19	.....	57	13	4	17	74	1.1	.55	.....	1.68	.38	.12	.49	2.1
First aorist	20	5	4	29	.....	.....	.....	29	.58	.14	.12	.8	.....	.....	.....	.8
Second aorist	21	15	0	36	8	0	8	44	.61	.43	0	1.00	.23	0	.23	1.23
Perfect	1	1	.....	2	.....	.....	.....	2	.03	.03	.....	.06	.....	.....	.....	.06
Totals	80	40	4	124	21	4	25	149	2.3	1.1	.1	3.6	.6	.1	.7	4.3
Optative:																
Present	43	14	.....	57	27	7	34	91	1.24	.41	.....	1.68	.78	.20	.96	2.64
Future	1	0	0	1	.....	.....	.....	1	.03	0	0	0.3	.....	.....	.....	.03
First aorist	13	4	4	21	.....	.....	.....	21	.38	.12	.12	.61	.....	.....	.....	.61
Second aorist	16	11	1	28	4	1	5	33	.46	.32	.03	.8	.12	.03	.15	.9
Perfect	0	0	.....	0	.....	.....	.....	0	0	0	.....	0	.....	.....	.....	0
Totals	73	29	5	107	31	8	39	146	2.1	.8	.1	3.1	.9	.2	1.1	4.2
Imperative:																
Present	39	12	.....	51	3	1	4	55	1.13	.35	.....	1.5	.09	.03	.12	1.6
First aorist	13	10	0	23	.....	.....	.....	23	.38	.29	0	.66	.....	.....	.....	.66
Second aorist	7	3	0	10	6	0	6	16	.28	.09	0	.29	.17	0	.17	.46
Perfect	2	0	.....	2	.....	.....	.....	2	.06	0	.....	.06	.....	.....	.....	.06
Totals	61	25	0	86	9	1	10	96	1.7	.7	0	2.5	.2	.02	.2	2.7

[1] Future perfect, placed here for convenience.

Infinitive:																
Present . . .	216	70	.....	286	69	12	81	367	6.26	2.03	.....	8.3	2.00	.35	2.2	10.6
Future . . .	16	13	2	31	.....	.....	.....	31	.46	.38	.06	.9	.....	.....	.....	.9
First aorist . .	69	20	7	96	.....	.....	.....	96	2.00	.58	.20	2.8	.....	.....	.....	2.8
Second aorist .	52	26	5	83	16	1	17	100	1.51	.75	.14	2.4	.46	.03	.49	2.9
Perfect . . .	17	7	.....	24	.....	.....	.....	24	.49	.20	.....	.69	.....	.....	.....	.69
Totals . . .	370	136	14	520	85	13	98	618	10.7	3.9	.4	15.4	2.5	.3	2.8	17.9
Participles:																
Present . . .	357	133	.....	490	8	22	30	520	10.35	3.86	.....	14.2	.23	.64	.8	15.1
Future . . .	9	3	0	12	.....	.....	.....	12	.26	.09	0	.35	.....	.....	.....	.35
First aorist . .	84	32	29	145	.....	.....	.....	145	2.43	.92	.84	4.2	.....	.....	.....	4.2
Second aorist .	61	22	7	90	27	4	31	121	1.77	.64	.20	2.6	.78	.12	.9	3.5
Perfect . . .	32	53	.....	85	.....	.....	.....	85	.92	1.53	.....	2.5	.....	.....	.....	2.5
Totals . . .	543	243	36	822	35	26	61	883	15.7	7.00	1.00	23.9	1.00	.7	1.7	25.6
Totals of all moods .	1922	842	106	2870	472	96	568	3438	55.9	24.4	3.00	83.4	13.7	2.8	16.5	100
Summary by tenses:																
Present . . .	975	384	.....	1359	242	64	306	1665	28.3	11.1	.....	39.5	7.00	1.8	8.8	48.4
Imperfect . .	150	91	.....	241	146	22	168	409	4.3	2.6	.....	7.00	4.2	.6	4.8	11.8
Future . . .	84	65	5	154	.....	.....	.....	154	2.5	1.8	.1	4.4	.....	.....	.....	4.4
First aorist . .	338	100	81	519	.....	.....	.....	519	9.8	2.9	2.3	15.00	.....	.....	.....	15.00
Second aorist .	244	110	19	373	84	10	94	467	7.00	3.2	.5	10.8	2.5	.2	2.7	13.5
Perfect . . .	119	85	.....	204	.....	.....	.....	204	3.4	2.5	.....	5.9	.....	.....	.....	5.9
Pluperfect . .	12	7	1	20	.....	.....	.....	20	.3	.2	.02	.5	.....	.....	.....	.5
Totals . . .	1922	842	106	2870	472	96	568	3438	55.9	24.4	3.00	83.4	13.7	2.8	16.5	100

occurrence of forms of εἰμί and φημί (ἐστί, εἰσί, ἦν, ἦσαν, εἶναι, ἔφη). These particular forms are entitled to an early hearing in the classroom and are probably best taught separately, as indeed they usually are, the other athematic verbs being postponed.

"In Table II there have been set down the twenty-four forms which occur most frequently, with the percentage of their occurrence in ordinary Greek.

"From Table II, which is based upon Table I and is really a summary of the most important facts to be gleaned from Table I, one might conclude that the student should as soon as possible be put in command of the present, imperfect, first and second aorist, perfect, and future indicative, the present and first and second aorist, infinitive and participle, at least the active present optative, subjunctive, and imperative, εἰμί in full, and some forms of φημί; with these mastered, he will have to depend on the teacher or notes in the textbook for only a quarter of the verb forms he sees, and of course this proportion will be cut down as he progresses."

TABLE II

The Twenty-four Commonest Verb Forms

Rank and Form	Percentage of Occurrence	Rank and Form	Percentage of Occurrence
1. Them. pres. ppl. act.	10.35	13. Them. pres. inf. mid.	2.03
2. Them. pres. ind. act.	8.18	14. Athem. pres. inf. act.	2.00
3. Them. pres. inf. act.	6.26	15. Perf. ind. act.	1.94
4. Them. impf. ind. act.	4.35	16. Them. 2d aor. ppl. act.	1.77
5. Athem. impf. ind. act.	4.23	17. Fut. ind. act.	1.68
6. 1st aor. ind. act.	4.03	18. Perf. ppl. mid.	1.53
7. Them. pres. ind. mid.	3.94	19. Them. 2d aor. inf. act.	1.51
8. Them. pres. ppl. mid.	3.86	20. Fut. ind. mid.	1.42
9. Athem. pres. ind. act.	3.54	21. Them. pres. opt. act.	1.24
10. Them. impf. ind. mid.	2.64	22. Them. pres. imper. act.	1.13
11. Them. 2d aor. ind. mid.	2.55	23. Them. pres. sub. act.	1.10
12. 1st aor. ppl. act.	2.43	24. 1st aor. ind. pass.	1.07
		Total	76.78

PROPONTIS
Hellespont
Troy
Ida Mt.
ASIA MINOR
Lesbos
Chios
Samos
Ionia
Timolus Mt.
Hermus R.
Caystor R.
Meander R.
Icaria
THRACIAN SEA
AEGEAN SEA
Pindus Mts.
Peneus R.
THESSALY
Iolcus
Pagasae
Pagasaean Gulf
Ambracian Gulf
Malian Gulf
Cephisus R.
Orchomenus
Delphi
Corinthian Gulf
Athens
Attica
CYCLADES
Mycenae
Tiryns
Alpheus R.
Achaeans
Arcadia
Argolic Gulf
Amyclae
Vaphio
Gerenia
Messenian Gulf
Eurotas R.
PELOPONNESUS
GREECE
IONIAN SEA
Melos
Amorgus
Thera
Ialysus
Rhodes
Gnossus
Dicte
Phaestus
Crete
AEGEAN CIVILIZATION
Probable Area of Aegean Civilization
Famous Centers
0 10 20 30 40 50 100
Scale of Miles
22° Longitude East 24° from Greenwich 26°
THE M.-N. WORKS.

HOMERIC GREEK

LESSON I

INTRODUCTORY

1. Learn the alphabet and sounds of the letters, breathings, and quantity, 501–508, 519–520, 527–533.[1]

2. *Optional:*[2]

3. The easiest and simplest way to learn the sounds of the letters is to use the two right-hand columns of 501 for practice,[3] covering with a card the English transliteration (the column to the extreme right).

4. WORD LIST FOR PRACTICE IN PRONUNCIATION

Spell and pronounce:[3]

μῆνις wrath, fury, madness, rage.
ἀείδω sing (of), hymn.
θεά goddess.
Πηληιάδης son of Peleus, *Achilles.*
Ἀχιλλεύς Achilles.
οὐλόμενος accursed, destructive.
ὅς who, which, what.
μυρίοι countless, innumerable.
Ἀχαιός Achaean, *Greek.*
ἄλγος grief, pain, woe, trouble.
τίθημι put, place, cause.
πολλός much, many, numerous.
δέ but, and, for, so.
ἴφθῑμος valiant, mighty.
ψῡχή soul, spirit, breath, life.
Ἄϊς (nominative not used), Hades, *god of the lower world.*
προϊάπτω hurl forward, send forth.
ἥρως hero, mighty warrior, protector, savior.
αὐτός self, same.
ἑλώριον booty, prey, spoils.
τεύχω make, fashion, cause.
κύων dog.

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[1] The figures refer to sections in this book.

[2] Sections to be assigned at the discretion of the instructor.

[3] In spelling these words it is not necessary to have memorized the *names* of the Greek letters, but the *sounds* should be familiar. Thus, for the present, *α* may be called *a*, *β* may be called *b*, *γ* may be called *g*, etc.

οἰωνός bird (of prey), vulture, omen.
τέ and, also.
δαίς portion, feast, banquet.
Ζεύς Zeus, *father and king of gods and men.*
τελείω accomplish, fulfill.
βουλή will, wish, plan, purpose, counsel, council.

Derivatives:[1] mania(c-al) 621; ode(um), melody, palinode; myriad; neur-, nost-algia; psychology; hero(ic); automaton, -cracy; cynic(al); teleology.

AN ATHENIAN SCHOOL

Royal Museum, Berlin

A painting by Duris on a drinking-cup, or cylix. The picture is divided by the two handles. In the upper half, beginning at the left: a youth playing the double flute as a lesson to the boy before him; a teacher holding a tablet and stylus and correcting a composition; a slave (*pædagogus*), who accompanied the children to and from school. In the lower half: a master teaching his pupil to play the lyre; a teacher holding a half-opened roll, listening to a recitation by the student before him; a bearded *pædagogus*. The inner picture, badly damaged, represents a youth in a bath.

[1] Connect these with the Greek words, consulting a *good English* dictionary when in doubt. A few cognates are included, as 87, 101, etc.

LESSON II

SYLLABLES, ACCENTS, ELISION, PUNCTUATION, AND TRANSLITERATION

5. Learn the principles of accentuation, the formation of syllables, elision, punctuation, etc.: 534–551, 553, 560, 575, 622–625.

6. Review the previous lesson.

7. *Optional:*

LESSON III

NOUNS OF THE FIRST DECLENSION

8. Learn: 1) the principles of the formation of nouns of the first declension: 626–658.

2) the declension of *βουλή*, *κᾱλὴ βουλή* (659–662), and write out the declension of *κλαγγή* and *Χρύση*.

3) the rules of syntax: 970, 1011, 1025.

9. *Optional:*

10. VOCABULARY

βουλή, ῆς, ἡ [1] plan, will, wish, purpose, counsel, council.

δεινή fearful, terrible, awful, dreadful).

ἐν(ι), **εἰν** *adv., and prep. with dat.*, in, among, there(in, -on).

ἔχει (he, she, it) has, holds.

ἔχουσι(ν) [2] (they) have, hold.

ἦν (he, she, it) was, there was.

ἦσαν (they) were, there were.

καί and, also, even.

κακή bad, poor, ugly, mean, cowardly, evil, wicked.

κᾱλή good(ly), noble, handsome, brave, fair, beautiful.

κλαγγή, ῆς, ἡ CLANG, (up)roar, roar, noise.

τίς (m., f.), who? which? what?

τί (neut.), which? what? why?

Χρύση, ης, ἡ Chrysa, *a town in the Troad.*

φίλη dear, darling, lovely, beloved.

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[1] The form of the noun found in the Vocabulary is regularly the nominative singular, followed by the ending of the genitive singular, to indicate the declension, and by the pronoun, ὁ, ἡ, τό, to indicate the gender, 637–638.

[2] nu-movable, 561.

Derivatives: dino-saur, din-ichthys, -ornis; caco-graphy, -phony; calli-graphy, -ope; clang; Phil-adelphia, -anthropy.

GRAVESTONE OF ARISTION

National Museum, Athens

Found near Marathon in 1838. Belongs to the late sixth century B.C. Incorrectly called the "Warrior of Marathon."

Translate:

11. 1. *βουλαὶ*[1] *κᾶλαὶ καὶ κακαί.* 2. *τίς ἔχει βουλὴν*[1] *κᾶλήν;* 3. *τί ἔχουσιν;*[2] 4. *κᾶλαὶ βουλαὶ*[1] *ἦσαν φίλαι.* 5. *τίς ἦν κᾶλή;* 6. *δεινὴ κλαγγὴ*[1] *ἦν ἐν Χρύσῃ κᾶλῇ.* 7. *ἔχουσι βουλὰς κᾶλὰς καὶ φίλᾶς.* 8. *τί ἦν κλαγγὴ δεινὴ ἐν Χρύσῃ κᾶλῇ;* 9. *κακῆς βουλῆς.* 10. *κακῇς βουλῇς.* 11. *κακάων βουλάων.* 12. *κακὴ βουλή, κακῇ βουλῇ, κακὴν βουλήν, κακὰς βουλάς.*

12. 1. Of good and bad plans. 2. For the[1] noble plan. 3. Who has the[1] evil plan? 4. There was a[1] terrible uproar in beautiful Chrysa. 5. Was the[1] plan good? 6. The[1] plans were cowardly.

LESSON IV

NOUNS OF THE FIRST DECLENSION
(Continued)

13. Learn the declension of *θεά, goddess,* and *θάλασσα, sea* (663), and review the paradigms of *βουλή* and *κᾶλὴ βουλή,* 659–662.

14. *Optional:*

15.

VOCABULARY

γάρ *post.*[3] *conj.*, for, in fact.
δέ, *post. conj.* but, and, so, for.
εἰσί(ν)[4] (they) are, there are.
ἐστί(ν)[4] (he, she, it) is, there is.

[1] 660. [2] nu-movable, 561.
[3] A postpositive word never comes first in its sentence, but usually second.
[4] These words are enclitics, 553–554.

ἐκ (ἐξ)[1] *adv., and prep. with gen.* from, out of.

ἐπί *adv., and prep. with gen., dat., and acc.* to, at, (up)on, against, over, for; *adv.*, (up)on, thereon; *with gen.*, (up)on, over, during; *with dat.*, (up)on, in, for, about, against, at, beside, by; *with acc.*, to, up to, over, (up)on.

θάλασσα, ης, ἡ sea.

θεά, ᾶς, ἡ goddess.

Κίλλα, ης, ἡ Cilla, *a town in the Troad.*

οὐ (οὐκ, οὐχ)[2] not, no.

πάτρη, ης, ἡ fatherland, native land.

πολλή much, many, numerous.

πυρή, ῆς, ἡ (funeral) PYRE.

ψῡχή, ῆς, ἡ soul, breath, life, spirit.

Derivatives: thalasso-cracy; patriotic; pyro-latry, -technic(al), -graphy; psycho-logy, -therapy, psychic(al).

Translate:

16. 1. *κᾱλὴ θεὰ ἔχει βουλὴν κᾱλήν;* 2. *κᾱλαὶ θεαί*[3] *εἰσι*[3] *φίλαι ψῡχῇ θεᾶς θαλάσσης δεινῆς.* 3. *Κίλλα καὶ Χρύση εἰσὶ*[4] *κᾱλαὶ καὶ φίλαι θεῇσι θαλασσάων.* 4. *κᾱλὴ θεὰ οὐκ ἔχει ψῡχὴν κακήν.* 5. *κᾱλή*[3] *ἐστι*[3] *θεά, ἔχει δὲ ψῡχὴν κακήν.* 6. *δεινὴ κλαγγή*[3] *ἐστιν*[3] *ἐκ θαλάσσης.* 7. *Κίλλα καὶ Χρύση ἦσαν ἐπὶ θαλάσσῃ.* 8. *θεαὶ θαλάσσης εἰσὶ*[4] *φίλαι ψῡχῆς πολλῆς, φίλαι γάρ*[3] *εἰσιν.*[3] 9. *πάτρη κᾱλή*[3] *ἐστι*[3] *φίλη πολλῆς ψῡχῆς κᾱλῆς.* 10. *ἐκ πάτρης κακῆς ἦν.* 11. *ἦσαν πυραὶ πολλαὶ ἐν φίλῃ πάτρῃ ἐπὶ δεινῇ θαλάσσῃ.* 12. *τίς οὐκ ἔχει κᾱλὴν ψῡχήν;*

17. 1. Are the good plans dear to the souls of the goddesses? 2. They have many plans, but (they are) cowardly (ones). 3. The plans are dear to the soul of the beautiful goddess, for they are noble. 4. The lovely goddess of the sea was not in Cilla. 5. There are many funeral pyres by the sea in (our) beloved fatherland. 6. Who was in Cilla by the sea?

NOTE. — Do not translate words in parentheses.

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[1] *ἐκ* before consonants, *ἐξ* before vowels.

[2] *οὐ* before consonants, *οὐκ* before the smooth breathing, *οὐχ* before the rough breathing, 527–530. [3] 553–554. [4] 555.

LESSON V

THE PRESENT ACTIVE INDICATIVE OF VERBS IN -ω

18. 1) Read carefully the sections regarding the verb 789–806.

2) Learn the present active indicative of λύω, 904.

19. *Optional:*

20. VOCABULARY

ἀείδω[1] sing (of), hymn, chant.
ἀν-[2] (*ἀ- before consonants*), *an inseparable prefix*, not, un-, dis-, -less, without.
ἀνδάνω please (*with dat.*, 996).
ἀ-τῑμάζω dishonor, slight, insult.
βαίνω come, go, walk.
εἰς (ἐς) *adv., and prep. with acc.*, to, into, until, therein.
ἔχω have, hold, keep.
καίω burn, consume.
λύω loose, free, break up, destroy
ὀλέκω kill, destroy, ruin.
πέμπω send, escort, conduct.
τελείω accomplish, fulfill, complet
τεύχω make, do, fashion, perfor cause, prepare.
φέρω bear, carry, bring.

Derivatives: ode(-um), mel-ody, palin-ode; a-theist, a archy; caustic, cauterize, holo-caust; ana-lysis; pomp (593) teleo-logy; peri-phery, phos-phor-us (593).

Translate:

21. 1. *ἀείδομεν βουλὰς θεάων πολλάων.* 2. *κλαγγὴ δειν κακῆς θαλάσσης οὐχ ἀνδάνει ψῡχῇ θεᾶς.* 3. *τίς ἀτῑμάζει κᾱλ θεάς;* 4. *οὐκ ἀτῑμάζομεν πάτρην, φίλη γάρ ἐστιν.* 5. *βα νουσιν ἐκ Κίλλης εἰς Χρύσην.* 6. *καίουσι πυρὰς πολλὰς Χρύσῃ ἐπὶ θαλάσσῃ;* 7. *ἔχομεν πολλὰς καὶ κᾱλὰς βουλά* 8. *καίετε πυρὰς ἐν πάτρῃ;* 9. *λύετον, λύεις, λύομεν, λύουσι λύετε.* 10. *ὀλέκομεν ψῡχὰς πολλὰς καὶ κακὰς ἐν πάτρῃ φίλ* 11. *τίς πέμπει θεὰς ἐς Χρύσην;* 12. *τελείετε βουλὰς κᾱλ πάτρῃ φίλῃ.* 13. *τελείομεν βουλὴν φίλης θεᾶς.* 14. *τεύχ μεν πυρήν.* 15. *τί φέρετε; τί φέρουσιν;*

[1] The form of the verb (if not defective) appearing in the vocabulary the first person singular of the present active indicative.

[2] Sometimes called "alpha privative."

22.[1] 1. Who is singing the evil plans of the fair goddesses? 2. The roar of the sea is pleasing to the soul of the goddess in Cilla. 3. We do not dishonor the goddesses of (our) dear fatherland. 4. Are you going from Chrysa to Cilla by the sea? 5. The two goddesses come from the sea into Cilla. 6. They are burning two funeral pyres in (their) fatherland. 7. They have many fair plans. 8. We loose, you loose, they (two) loose, he is loosing. 9. The goddess destroys many wicked souls. 10. We escort the goddesses into (our) dear fatherland. 11. They accomplish the will of (their) fatherland. 12. He is making a funeral pyre. 13. What does he bring?

LESSON VI

THE SECOND DECLENSION

23. 1) Learn the declension of *θῡμός heart, spirit, ἔργον deed, work*, 678–679, and the adjectives *κᾱλός, ή, όν, good*, and *φίλος, η, ον dear, darling, lovely, beloved*, 717–721.

2) Learn 1025.

NOTE. — Observe that the masculine of these adjectives is declined like a masculine noun of the second declension (*θῡμός*, for example), the neuter like a neuter noun of the second declension (*ἔργον*, for example), and the feminine like a feminine noun of the first declension (*βουλή*, for example).

24. *Optional:*

25. VOCABULARY

ἀγλαός, *ή, όν* bright, shining, splendid, glorious.

ἀνά, ἄν *adv., and prep. with gen., dat., and acc.*, up(on), along, up through; *adv.*, (up)on, thereon; *with dat.*, (up)on, along; *with acc.*, through(out), up through.

ἀ-περείσιος, *η, ον* boundless, countless, immeasurable (1168).

ἄποινα, *ων, τά* ransom(s).

[1] The English sentences to be translated into Greek are given in considerable number, that the teacher may have a wider range of choice. Most will

Ἀχαιός, οῦ, ὁ Achaean, *Greek.*
δεινός, ή, όν terrible, awful, dread (ful), fearful.
ἐλώριον, ου, τό booty, spoils, prey.
θεός, οῦ, ὁ god, divinity.
θῡμός, οῦ, ὁ heart, soul, spirit, courage, passion.
κακός, ή, όν bad, poor, ugly, mean, cowardly, evil, wicked.
κᾱλός, ή, όν good(ly), noble, handsome, brave, fair, beautiful.
λᾱός, οῦ, ὁ people, host, soldiery.
μῡρίοι, αι, α countless, innumerable.
νοῦσος, ου, ἡ plague, disease, pest(ilence).
οἰωνός, οῦ, ὁ bird (of prey), vulture, omen.
πολλός, ή, όν much, many, numerous.
στρατός, οῦ, ὁ army, encampment, host.
φίλος, η, ον dear, darling, lovely, beloved.

Derivatives: ana-tomy; pena-lty; theo-logy, -cracy, a-theism, poly-, mono-, heno-, pan-theism; laity, lay-man; strat-egy, -egic(al).

Note. — Observe that adjectives are given in the nominative singular (plural, when the singular is not used) of all genders.

Translate:

26. 1. *ἀγλαὰ ἄποινα φέρουσιν Ἀχαιοὶ εἰς στρατόν.* 2. *φέρομεν ἀπερείσι᾽* (575) *ἄποινα ἀνὰ στρατὸν Ἀχαιῶν.* 3. *θεὸς τεύχει πολλοὺς Ἀχαιοὺς ἐλώρια οἰωνοῖσιν.* 4. *ἦσαν Ἀχαιοὶ κακοί;* 5. *οὐκ ἦσαν κακοί, κᾱλοὶ δέ. νοῦσος κακὴ ὀλέκει λᾱὸν κᾱλόν.* 6. *Ἀχαιοὶ πέμπουσιν ἄποινα μῡρί᾽* (575) *εἰς πάτρην.* 7. *θεὸς βαίνει ἐς στρατόν, ὀλέκει δὲ λᾱὸν Ἀχαιῶν.* 8. *τίς ἀτῑμάζει θεοὺς κᾱλούς;* 9. *κακοὶ λᾱοὶ ἀτῑμάζουσι θεοὺς πάτρης.* 10. *θεὸς πέμπει νοῦσον κακὴν ἀνὰ στρατὸν Ἀχαιῶν; οὐ γὰρ τελεῖουσι βουλὴν θεῶν πάτρης.* 11. *βαίνει ἐπὶ θάλασσαν δεινὴν καὶ τεύχει πυρὰς πολλὰς ἀνὰ στρατὸν Ἀχαιῶν.* 12. *ἔχουσιν ἀπερείσι᾽* (575) *ἄποινα Ἀχαιῶν ἐνὶ στρατῷ.* 13. *βουλὴ στρατοῦ οὐχ ἁνδάνει θῡμῷ* (996) *θεοῦ.* 14. *λᾱὸς Κίλλης φίλος ἦν ψῡχῇ θεᾶς θαλάσσης.* 15. *οὐκ ἀείδομεν κᾱλὰς βουλὰς θεῶν στρατῷ, οὐ γὰρ ἁνδάνει Ἀχαιοῖσι* (996) *θῡμῷ* (1009).

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find three or four of the more representative of these quite sufficient for their purposes; some may give less, others may wish to use all of them.

27. 1. The terrible roar of the sea is pleasing to the goddess (996) in (her) soul (1009). 2. We bring many splendid ransoms to the army of the Achaeans. 3. The god does not destroy the host of the Achaeans, for they do not dishonor the gods of (their) fatherland. 4. The evil plague makes countless Achaeans a booty (*use plural*) for many birds. 5. The people of the Achaeans send countless shining ransoms to the goddess of the sea in Cilla. 6. The Achaeans go to the sea and sing, but the noise is not pleasing to the goddess (996) in (her) soul (1009). 7. The plague destroys the people, for they dishonor the god of Chrysa.

LESSON VII

REVIEW

28. Review carefully everything studied thus far.

29. *Optional:* review all the optional sections studied thus far.

30. VOCABULARY

ἀγλαός, ή, όν bright, shining, splendid, glorious.
ἀείδω sing (of), hymn, chant.
ἀν- (**ἀ-** *before consonants*), *an inseparable prefix* ("*alpha privative*"), not, un-, dis-, -less, without.
ἀνά, ἄν, *adv., and prep. with gen., dat., and acc.*, up(on), along, up through, thereon, high on; *adv.*, (up)on, thereon; *with dat.*, (up)on, along; *with acc.*, through(out), up through.
ἀνδάνω please (*with dat.* 996).
ἀ-περείσιος, η, ον boundless, immeasurable, countless (1168).
ἄποινα, ων, τά ransom(s).
ἀ-τῑμάζω dishonor, slight, insult.
Ἀχαιός, οῦ, ὁ Achaean, *Greek*.
βαίνω come, go, walk.
βουλή, ῆς, ἡ plan, will, wish, purpose, council, counsel.
γάρ (*postpositive*) for, in fact.
δέ (*postpositive*) but, and, so, for.
δεινός, ή, όν terrible, awful, dread(ful), fearful.
εἰς (**ἐς**) *adv., and prep. with acc.*, into, to, until, therein.
εἰσί(ν) are. **ἐστί(ν)** is.
ἐκ (**ἐξ**), *adv., and prep. with gen.*, out of, from, away (from).
ἐλώριον, ου, τό booty, spoil(s), prey.
ἐν(ι), εἰν *adv., and prep with dat.*, in, among, on, there(in, -on).
ἐπί *adv., and prep. with gen., dat.*,

and acc., to (up)on, against, by; *adv.*, (up)on, thereon; *with gen.*, (up)on, over, during; *with dat.*, (up)on, in, for, about, against, at, beside, by; *with acc.*, to, up to, over, (up)on.

ἐστί(ν) is.

ἔχω have, hold, keep.

ἦν was. **ἦσαν** were.

θάλασσα, ης, ἡ sea.

θεᾱ́, ᾶς, ἡ goddess.

θεός, οῦ, ὁ god, divinity.

θῡμός, οῦ, ὁ heart, spirit, soul, courage, passion.

καί and, also, even; **καὶ . . . καί** both . . . and.

καίω burn, consume.

κακός, ή, όν bad, poor, ugly, mean, cowardly, wicked, evil.

κᾱλός, ή, όν good(ly), brave, noble, handsome, fair, beautiful.

Κίλλα, ης, ἡ Cilla, *a town*.

κλαγγή, ῆς, ἡ CLANG, noise, (up)roar.

λᾱός, οῦ, ὁ people, host, soldiery.

λύω loose, free, destroy, break up.

μῡρίοι, αι, α countless, innumerable.

νοῦσος, ου, ἡ disease, plague, pest(ilence).

οἰωνός, οῦ, ὁ bird, vulture, omen.

ὀλέκω kill, destroy, ruin.

οὐ (οὐκ, οὐχ) not, no.

πάτρη, ης, ἡ fatherland, native land.

πέμπω send, escort, conduct.

πολλός, ή, όν much, many, numerous.

πυρή, ῆς, ἡ (funeral) pyre.

στρατός, οῦ, ὁ army, encampment, host.

τελείω accomplish, fulfill, complete.

τεύχω do, make, perform, fashion, cause, prepare.

τίς, τί who? which? what? (**τί** why?)

φέρω bear, bring, carry.

φίλος, η, ον dear, darling, lovely, beloved.

Χρῡ́ση, ης, ἡ Chrysa, *a town*.

ψῡχή, ῆς, ἡ soul, breath, life, spirit.

NOTE. — No word will be found in any reading lesson which has not first been given in a special vocabulary. If the student will memorize accurately all the words in each special vocabulary, it will not be necessary to consult the general vocabulary at the end of the book.

Translate:

31. 1. *ἀείδομεν θεὰν θαλάσσης δεινῆς κλαγγῇ πολλῇ.* 2. *οὐκ ἀτῑμάζουσι θεούς.* 3. *βουλαὶ Ἀχαιῶν οὐχ ἁνδάνουσι θεᾷ κᾱλῇ θῡμῷ.* 4. *βαίνει ἐκ στρατοῦ Ἀχαιῶν εἰς Κίλλαν καὶ φέρει ἀπερείσι' ἄποινα θεῷ.* 5. *νοῦσος κακὴ βαίνει ἀνὰ στρατὸν καὶ τεύχει πολλοὺς Ἀχαιοὺς ἑλώρια οἰωνοῖσιν.* 6. *καὶ θεοὶ καὶ θεαὶ ὀλέκουσι λᾶὸν Ἀχαιῶν.* 7. *τίς Ἀχαιῶν ἔχει θῡμὸν κακόν;* 8. *ἦσαν πολλαὶ θεαὶ ἐνὶ θαλάσσῃ;* 9. *καίει πυρὰς ἐπὶ θαλάσσῃ.* 10. *λύετε στρατὸν Ἀχαιῶν.* 11. *πάτρη ἐστὶ*

φίλη ψῡχῇ μῡρίων Ἀχαιῶν. 12. *τίς πέμπει στρατὸν ἐκ Κίλλης εἰς Χρύσην;* 13. *βουλὴ κακή ἐστιν, ἀνδάνει δὲ θεᾷ θῡμῷ.* 14. *τί ἀείδετε;*

32. 1. The Achaeans sing the beautiful goddess of the terrible sea. 2. We do not dishonor the gods, for they are dear to (our) souls. 3. The plans of the army are pleasing to the goddess in (her) noble soul. 4. Many Achaeans are going from the encampment and are bringing countless glorious ransoms to the gods. 5. The evil plague destroys the people and makes the army a booty for countless birds. 6. We do not sing, for it is not pleasing to the soul of the goddess.

LESSON VIII

SECOND DECLENSION (*Continued*)

33. Several words (all of them pronouns except **ἄλλος, η, ο**) are declined like **κᾰλός, ή, όν** (721), with the exception that the neuter nominative, accusative, and vocative singular ends in **-ο** instead of in **-ον**.

34. These words are:

ὅς, ἥ, ὅ *relative pronoun*, who, which, what.

ὁ, ἡ, τό *demonstrative, personal, and relative pronoun*, this, that; he, she, it; who, which, what.

(ἐ)κεῖνος, η, ο *demonstr. pron.*, that (one), he, she, it.

αὐτός, ή, ό, *intensive pron.*, self, him(self), her(self), it(self), same.

ἄλλος, η, ο other, another.

35. Learn the declension of these words (765–766, 773–774).

36. *Optional:*

37. VOCABULARY

ἀλλά but, moreover.

ἄλλος, η, ο other, another.

αὐτός, ή, ό self, him(self), her(self), it(self), same.

δῖος, α,[1] **ον** DIVINE, heavenly, glorious.

(ἐ)κεῖνος, η, ο = κεῖνος, η, ο that (one), he, she, it.

[1] Declined like **θάλασσα**.

ἑκη-βόλος, ου, ὁ free-shooter, sharp-shooter, *epithet of Apollo. As an adjective:* shooting, hitting, according to will (desire, inclination, pleasure); *as subst.:* free-shooter, sure-shooter, sharp-shooter, a dead shot.

κακῶς evilly, wickedly, harshly, with evil consequences.

κεῖνος, η, ο = **ἐκεῖνος**, η, ο.

ὁ, ἡ, τό this, that; he, she, it; who, which, what.

ὅς, ἥ, ὅ who, which, what.

οὕνεκα (**οὗ-ἕνεκα**) because.

σκῆπτρον, ου, τό SCEPTRE, staff.

τέ (*enclitic, postpositive*) and, also; **τέ . . . τέ** (or **τέ . . . καί**, or **καὶ . . . τέ**) both . . . and, not only . . . but also.

χρύσεος, η, ον gold(en), of gold.

Derivatives: allo-pathy; auto-maton, -cracy, -graph, -nomy; chrys-anthemum, -alis, -olite.

Translate:

38. 1. *δῖος ἑκηβόλος αὐτὸς ἀείδει, ἀλλ᾽ οὐχ ἀνδάνει ἄλλοισι θεοῖσι θῡμῷ* (996, 1009). 2. *κεῖνοι Ἀχαιοὶ ἀτῑμάζουσι τοὺς θεούς.* 3. *ὁ ἑκηβόλος πέμπει νοῦσον κακὴν ἀνὰ στρατὸν Ἀχαιῶν καὶ κακῶς ὀλέκει κεῖνον λᾱόν, οὕνεκα τὸν ἀτῑμάζουσιν.* 4. *οὐκ ἀτῑμάζομεν τοὺς θεούς, οἳ ἔχουσι σκῆπτρα χρύσεα.* 5. *ὁ ἑκηβόλος τε καὶ οἱ ἄλλοι θεοὶ φέρουσι χρύσεα σκῆπτρα κᾱλά.* 6. *τίς τεύχει τὰ σκῆπτρα χρύσεα τοῖσι θεοῖς θαλάσσης;* 7. *ἀείδει ἑκηβόλος αὐτὸς βουλὰς ἄλλων θεῶν τοῖσιν Ἀχαιοῖσιν;* 8. *εἰσὶν οἱ Ἀχαιοὶ κᾱλοί, οἱ ὀλέκουσι τὸν στρατὸν καίουσί τε τὰς πυράς;* 9. *ἡ θεὰ τῆς δεινῆς θαλάσσης ἔχει τὸ σκῆπτρον χρύσεον.* 10. *ἐνὶ τῇ πάτρῃ εἰσὶν αἱ πυραί.* 11. *τίς τεύχει τὸν στρατὸν ἑλώρια τοῖσιν οἰωνοῖσιν;*

39. 1. Does the divine free-shooter himself sing these noble plans of the gods? 2. Why is it not pleasing to these other gods who are in the sea? 3. That Achaean dishonors those gods of (his) fatherland who have these golden sceptres. 4. This free-shooter sends many evil plagues up through that camp of the Achaeans and destroys countless people (plural), because they dishonor him. 5. Who is burning those funeral pyres of the Achaeans by the terrible sea? 6. This free-shooter makes countless Achaeans a

booty for the birds, because they dishonor these beautiful goddesses of the sea.

LESSON IX

THE IMPERFECT OF VERBS IN -ω

40. Learn: 1) the principles of the formation of the imperfect, 830–840.

2) the imperfect active indicative of λύω, 904.

41. *Optional:*

42. VOCABULARY

ἄλλη elsewhere.
Ἀργεῖος, ου, ὁ Argive, *Greek.*
-δε *with acc.* 788, 4, to.
διά *adv., and prep. with gen. and acc.*, through, on account of, by means of; *adv.*, between, among; *with gen.*, through; *with acc.*, through, by means of, on account of, during.
διϊ-φιλος, η, ον dear to Zeus (1168).
εἴρω speak, say, tell.
ἐμός, ή, όν my, mine.
ἔργον, ου, τό (**Fεργον**) WORK, deed, accomplishment.
-θεν *gen. ending* 788, 3, from.
Κλυταιμ(ν)ήστρη, ης, ἡ Clytaem(n)estra, *wife of Agamemnon, leader of the Greeks before Troy. She proved unfaithful to her husband in his absence, and murdered him on his return home.*
μαντοσύνη, ης, ἡ gift of prophecy.
οἶκος, ου, ὁ house, home.
Ὀλύμπιος, η, ον Olympian.
Ὄλυμπος, ου, ὁ Olympus.
Πρίαμος, ου, ὁ Priam, *king of Troy.*
σός, σή, σόν your, yours.

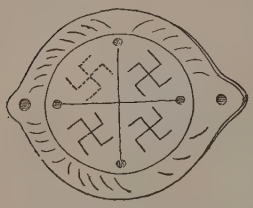
Derivatives: dia-meter; erg, en-ergy; mantic, mantis, necro-mancy; eco-nomy, -logy.

Translate:

43. 1. ὁ ἑκηβόλος διὰ μαντοσύνην εἶρει βουλὰς τῶν θεῶν Ἀργείοισιν. 2. οἱ Ὀλύμπιοι θεοὶ εἶχον (836) οἴκους ἐν Ὀλύμπῳ. 3. ὁ ἑκηβόλος διίφιλος ἔτευχε τοὺς Ἀργείους Ἀχαιούς τε ἐλώρια οἰωνοῖσιν. 4. Ἀχαιοὶ Ἀργεῖοί τ' ἔτευχον ἔργα κακὰ διὰ βουλὴν θεᾶς. 5. Κλυταιμ(ν)ήστρη διὰ τὸν θῡμὸν ἔτευχεν τὰ ἔργα δεινά. 6. Πρίαμος λᾱός τε Πριάμου ὤλεκον πολλοὺς Ἀργείους. 7. τίς εἶρει τὰ σὰ ἔργα κακὰ

Πριάμῳ; 8. τὰ ἔργα ἐμά ἐστι (973, 1) κᾱλά, οὕνεκα ἔτευχον βουλὰς θεῶν καὶ θεάων διὰ τὴν μαντοσύνην. 9. ἐπέμπομεν τὰ χρύσεα σκῆπτρα εἰς οἶκον Πριάμῳ. 10. ἐκαίετε τὰς πυρὰς δεινῇ κλαγγῇ; 11. οὐχ ἥνδανε ἡ βουλὴ θεᾷ θαλάσσης θῡμῷ; 12. αἱ θεαὶ ἀείδουσι τὰ κᾱλὰ ἔργα τῶν θεῶν, ἑκηβόλος δὲ βαίνει ἄλλῃ. 13. εἶχε (836) Πρίαμος ἀγλαὸν καὶ κᾱλὸν οἶκον.

44. 1. Who brought these countless shining ransoms to the beautiful home of Priam? 2. The Achaeans and the Argives burned many funeral pyres in your beloved fatherland. 3. Clytaem(n)estra was wicked and performed many dreadful deeds. 4. Through the gift of prophecy we tell many glorious deeds of the gods and goddesses who have Olympian homes. 5. My deeds are noble but yours are cowardly. 6. The gods sent an evil plague up through the camp and destroyed many Achaeans, because they dishonored the free-shooter. 7. It was not pleasing to Clytaem(n)estra in (her) wicked soul.



THE SWASTIKA A PREHISTORIC SYMBOL
Cover of a vase found at Troy.

LESSON X

THE FUTURE AND AORIST OF VERBS IN -ω

45. Learn: 1) the principles of the formation of the future and the aorist of verbs, 841–857.

2) The future and aorist active indicative of λύω, 904.

46. *Optional:*

47. VOCABULARY

ἄγ-ω, ἄξω, ἤγαγον, 863; 865, 1, 4, lead, drive, conduct, bring, carry, take.

ἀνάσσω (Fανακ-), ἀνάξω, ἤναξα, *with gen.*, 985, rule (over), guard, protect.

ἄριστος, η, ον best, noblest, bravest, fairest, *superl. of* **ἀγαθός**, ή, όν good.

αὖτις (back) again, anew.

Δαναός, οῦ, ὁ Danaan, *Greek.*

ἑκατόμ-βη, ης, ἡ HECATOMB, sacrifice, *a number of animals (originally one hundred cattle) offered in sacrifice.*

θάνατος, ου, ὁ death.

Ἴλιος, ου, ἡ Ilium, Troy; 2) the Troad, *i.e.* the region around Troy.

μεγά-θῡμος, η, ον great-souled, brave.

ὄχα (by) far, much, considerably.

πείθω (**πειθ-**, **ποιθ-**, **πιθ-**), **πείσω**, **ἔπεισα** (**πέπιθον**) persuade, win over, mislead.

φιλέ-ω, **φιλήσω**, **ἐφίλησα** love, cherish, entertain hospitably.

Derivatives: ped-, dem-, syn-agogue; aristo-cracy; thanat-opsis, eu-thanasia 610, 9.

NOTE. — *Henceforth the first three forms of all complete verbs, as found in the vocabulary, will be the first person singular of the present, future, and aorist active indicative. These should be mastered absolutely.*

Translate:

48. 1. *τίς ἦν ὄχ' ἄριστος Δαναῶν;* 2. *Πρίαμος μεγάθῡμος ἤνασσεν Ἰλίου* (985). 3. *οὐκ αὖτις ἄξουσι Δαναοὶ μεγάθῡμοι ἑκατόμβᾱς πολλὰς εἰς Χρύσην.* 4. *οὐκ ἔπεισαν ἑκηβόλον πολλῆς ἑκατόμβῃσι κᾱλῇσιν.* 5. *οὐ φιλήσομεν θεούς, οὕνεκα κᾱλοί εἰσιν;* 6. *Δαναοὶ τεύξουσι θάνατον Πριάμῳ ἐν Ἰλίῳ.* 7. *ἐφίλησα θεὰν θαλάσσης, ἀλλ' οὐχ ἥνδανε ἑκηβόλῳ θῡμῷ.* 8. *ἀείσομεν καὶ πείσομεν θεούς.* 9. *ὄχ' ἄριστοι ἐν Ἰλίῳ τὰ εἶπον* [*ἔρω* 57] *Πριάμῳ, ἀλλὰ τοὺς ἠτίμασεν.* 10. *Πρίαμος ἔπεμψε τὸν στρατὸν ἄριστον ἐπ' Ἀργείοισιν.* 11. *ἔβησαν* [*βαίνω* 57] *αὖτις Δαναοὶ εἰς Ἴλιον, ἀλλ' οὐκ ἔπεισαν Πρίαμον.* 12. *ἀείσομεν ἑκηβόλον ὄχ' ἄριστον θεῶν, οὕνεκ' ἤγαγε* [*ἄγω*] *Δαναοὺς εἰς Ἴλιον.*

49. 1. The great-souled Achaeans will not persuade the free-shooter with goodly hecatombs, but he will prepare evil death for the people. 2. The noblest of the Achaeans went to Ilium, but they did not persuade the soul of Priam. 3. We shall sing, because the gods have led (*aor.*) the people into Troy. 4. We shall have many shining golden

sceptres. 5. Did you not love the gods who have Olympian homes? 6. Priam shall not rule Ilium again, for the Achaeans will prepare evil death for him. 7. Did he speak to the beautiful goddess of the sea? 8. They will persuade the souls of the gods with many hecatombs.

EXCAVATIONS AT TROY

The great northeast tower of the sixth city. The stairs to the right date from the eighth city.

LESSON XI

MASCULINE NOUNS OF THE FIRST DECLENSION. COMPOUND VERBS

50. Learn: 1) the declension of Ἀτρεΐδης and αἰχμητής, 664–675.

2) The principles of the formation of compound verbs, 838–839.

51. *Optional:*

52. VOCABULARY

ἀνα-βαίνω (βαν-, βα-), ἀναβήσω (ἀναβήσομαι), ἀνέβησα (ἀνέβην) go up, ascend, embark.

ἀπο-λύ-ω, ἀπολῡ́σω, ἀπέλῡσα loose, set free, release.

Ἀτρείδης, ᾱο (εω), ὁ son of Atreus, *usually refers to Agamemnon.*

κατα-καίω (καυ-, καρ-, και-), κατακαύσω*, κατέκηα burn, consume.

***κλεύω (κλευ-, κλεϝ-, κλυ-), —, ἔκλυον** *with gen.* 984, hear, hearken to.

μετ-έειπον or **μετεῖπον** = **μετὰ-εἶπον (Fεπ-),** *2d aor. of* **εἴρω** spoke among, addressed, spoke to.

ὅτε when(ever).

Πηληιάδης, ᾱο (εω), ὁ son of Peleus, *Achilles.*

προσ-έειπον or **προσεῖπον** *2d aor. of* **εἴρω (Fεπ-)** addressed, spoke to.

τότε then, at that time.

χολό-ω, χολώσω, ἐχόλωσα anger, enrage, vex.

Χρῡ́σης, ᾱο (εω), ὁ Chryses, *a priest of the god, Apollo, from the town Chrysa.*

Translate:

53. 1. *κᾱλοὶ θεοὶ ἔτευξαν θάνατον κακὸν δῖῳ* Πηληιάδῃ, *ὁ δ' ἀνέβη πυρήν.* 2. *ἑκηβόλος ὤλεκε λᾶὸν* Ἀχαιῶν, *οὕνεκα δῖος* Ἀτρεΐδης *ἠτίμασε* Χρῡ́σην. 3. *κατέκηα ἑκατόμβᾱς πολλᾶς.* 4. *ἑκηβόλος οὐκ ἔκλυεν* Ἀτρεΐδᾱο, *οὕνεκα ἠτίμασε* Χρῡ́σην. 5. Χρῡ́σης *μετέειπεν* Ἀχαιοῖσιν, *ἀλλ' οὐκ* Ἀτρεΐδῃ *ἥνδανε θῡμῷ.* 6. *ὅτε κακῶς προσέειπεν* Ἀτρεΐδης Χρῡ́σην, *τότε ἐχόλωσεν ἑκηβόλον.* 7. *ἀπελῡ́σαμεν* Χρῡ́σην, *οὕνεκα τὸν ἐφιλήσαμεν.* 8. Χρῡ́σης *ἤνεικεν* [*φέρω*, 57] *ἀπερείσι' ἀγλαΐ' ἄποινα* Ἀτρεΐδῃ. 9. *οἵσομεν* [*φέρω*, 57] *ἄποινα πολλὰ καὶ ἀπολῡ́σομεν* Χρῡ́σην, *οὕνεκα τὸν ἐφιλήσαμεν, καὶ φίλος ἐστὶν ἑκηβόλῳ.* 10. *τίς φέρει ἄποινα* Χρῡ́σᾱο Ἀτρεΐδῃ; 11. *δῖος* Πηληιάδης *ἐχόλωσεν* Ἀτρεΐδην. 12. *ὅτε κατεκήαμεν πολλὰς ἑκατόμβᾱς κᾱλᾶς, τότε ἐπείσαμεν θῡμοὺς θεῶν.* 13. *διὰ μαντοσύνην* Χρῡ́σης *εἶπε βουλὰς θεῶν* Ἀτρεΐδῃ Πηληιάδῃ *τε.*

54. 1. The Achaeans ascended into Troy and killed the noble Priam. 2. We burned many goodly hecatombs to the

Olympian gods. 3. Chryses spoke among the Achaeans (*dat.*), but the son of Atreus did not hearken to him (*gen.*, 984). 4. The Achaeans addressed the son of Atreus, but he did not free Chryses. 5. The son of Atreus will bring many ransoms into the camp of the Achaeans. 6. Who will persuade the gods with many goodly hecatombs?

LESSON XII

REVIEW

55. Memorize the names and order of the letters in the Greek alphabet, 501.

56. Review all the forms that have been given in the preceding lessons, and learn the following vocabulary absolutely.

57. VOCABULARY

ἀγλαός, ή, όν bright, shining, splendid, glorious.

ἄγ-ω, ἄξω, ἤγαγον lead, drive, conduct, bring.

ἀείδ-ω, ἀείσω, ἤεισα sing (of), hymn, chant.

ἀλλά but, moreover.

ἄλλῃ elsewhere.

ἄλλος, η, ο other, another.

ἀν- (**ἀ-** *before consonants*), *an inseparable prefix* ("*alpha privative*"), not, un-, dis-, -less, without.

ἀνά, ἄν *adv., and prep. with gen., dat., and acc.*, up(on), along, up through, thereon, high on; *adv.*, (up)on, thereon; *with dat.*, (up) on, along; *with acc.*, through (out), up through.

ἀνα-βαίνω (βαν-, βα-), ἀναβήσω (ἀναβήσομαι), ἀνέβησα (ἀνέβην) go up, ascend.

ἀνάσσω (Fανακ-), ἀνάξω, ἤναξα (*with gen.* 985) rule (over), guard, protect.

ἀνδάνω (σFαδ(ε)), ἀδήσω†, ἔαδον (εὔαδον), (*with dat.* 996) please.

ἀ-περείσιος, η, ον boundless, countless, immeasurable (571, 1168).

ἄποινα, ων, τά ransom(s).

ἀπο-λύ-ω, ἀπολῦσω, ἀπέλῡσα loose, set free.

Ἀργεῖος, ου, ὁ Argive, *Greek.*

ἄριστος, η, ον best, noblest, bravest, fairest (*superl. of* **ἀγαθός**).

ἀ-τῑμάζω (τῑμαδ-), ἀτῑμάσω*, ἠτίμασα dishonor, slight, insult.

Ἀτρεΐδης, ᾱο (εω), ὁ son of Atreus, *usually refers to Agamemnon.*

αὖτις (back) again, anew.

αὐτός, ή, ό self, him(self), her(self), it(self), same.

Ἀχαιός, οῦ, ὁ Achaean, *Greek.*

βαίνω (βαν-, βα-), **βήσω** (βήσομαι), **ἔβησα** (ἔβην) come, go, walk.

βουλή, ῆς, ἡ plan, will, wish, purpose, counsel, council.

γάρ (*postpositive*) for, in fact.

Δαναός, οῦ, ὁ Danaan, *Greek.*

δέ (*postpositive*) and, but, for, so.

-δε, *with acc.* (788, 4) to.

δεινός, ή, όν terrible, awful, dread (ful), fearful.

διά, *adv., and prep. with gen. and acc.* through, by means of, on account of; *adv.*, between, among; *with gen.*, through; *with acc.*, through, by means of, on account of, during.

διί-φιλος, η, ον dear to Zeus, beloved of Zeus (1168).

δῖος, α, ον divine, godlike, glorious, heavenly.

εἴρω (ϝερ-, ϝρη-, ϝεπ-), **ἐρέω, εἶπον** (ἔειπον) speak, say, tell.

εἰς (**ἐς**) *adv., and prep. with acc.* into, to; until, therein.

εἰσί(ν) are.

ἐκ (**ἐξ**), *adv., and prep. with gen.* out of, (away) from.

ἑκατόμ-βη, ης, ἡ hecatomb, sacrifice.

(ἐ)κεῖνος, η, ο that (one), he, she, it.

ἑκη-βόλος, ου, ὁ free-shooter, *epithet of Apollo.*

ἑλώριον, ου, τό booty, spoil(s), prey.

ἐμός, ή, όν my, mine.

ἐν(ί), εἰν *adv., and prep. with dat.* in, among, at, on, there(in, -on).

ἐπί, *adv., and prep. with gen, dat., and acc.* to, (up)on, against, by; *adv.*, (up)on, thereon; *with gen.*, (up)on, over, during; *with dat.*, up(on), in, for, about, against, at, beside, by; *with acc.*, to, up to, over, (up)on.

ἔργον, ου, τό (ϝεργον) WORK, deed, accomplishment, feat.

ἐς = **εἰς.**

ἐστί(ν) is.

ἔχω (σεχ-, σχ-, σχε-, 603, 619) **ἕξω** (σχήσω), **ἔσχον** have, hold, keep.

ἦν was. **ἦσαν** were.

θάλασσα, ης, ἡ sea.

θάνατος, ου, ὁ death.

θεά, ᾶς, ἡ goddess.

-θεν *gen. ending* (712), from.

θεός, οῦ, ὁ god, divinity.

θῡμός, οῦ, ὁ heart, soul, spirit, courage, passion.

Ἴλιος, ου, ἡ Ilium, Troy, the Troad.

καί and, also, even, furthermore.

καὶ . . . καί both . . . and, not only . . . but also.

καίω (καυ-, καϝ-, και-), **καύσω***, **ἔκηα** burn, consume.

κακός, ή, όν bad, poor, ugly, mean, cowardly, wicked, evil.

κᾱλός, ή, όν good(ly), noble, brave, fair, righteous, beautiful, handsome.

κατα-καίω (καυ-, καϝ-, και-), **κατα-καύσω***, **κατέκηα** burn (down), consume.

κεῖνος, η, ο = **ἐκεῖνος, η, ο.**

Κίλλα, ης, ἡ Cilla, *a town in the Troad.*

κλαγγή, ῆς, ἡ CLANG, noise, shriek, (up)roar.

Κλυταιμ(ν)ήστρη, ης, ἡ Clytaem(n)estra.

***κλεύω** (κλευ-, κλεϝ-, κλυ-), —, **ἔκλυον** (*with gen.*, 984) hear, hearken to.

λᾱός, οῦ, ὁ people, host, soldiery.

λύ-ω, λῡ́σω, ἔλῡσα loose, free, break up, destroy.

μαντοσύνη, ης, ἡ gift of prophecy.

μεγά-θῡμος, η, ον great-souled.

μετ-έιπον (*2d aor.*), (**Fεπ-**), spoke among, addressed (*with dat.*).

μῡρίοι, αι, α countless, innumerable.

νοῦσος, ου, ἡ plague, pest(ilence), disease.

ὁ, ἡ, τό this, that; he, she, it; who, which, what.

οἶκος, ου, ὁ house, home.

οἰωνός, οῦ, ὁ bird (of prey), vulture, omen.

ὀλέκ-ω kill, destroy, ruin.

Ὀλύμπιος, η, ον Olympian.

Ὄλυμπος, ου, ὁ Olympus.

ὅς, ἥ, ὅ who, which, what.

ὅτε when(ever).

οὐ (**οὐκ, οὐχ**) not, no.

οὕνεκα (**οὑ-ἕνεκα**) because.

ὄχα far, by far, much, considerably.

πάτρη, ης, ἡ fatherland, native land.

πείθω (**πειθ-, ποιθ-, πιθ-**), **πείσω, ἔπεισα** (**πέπιθον**) persuade, win over, mislead.

πέμπω (**πεμπ-, πομπ-**), **πέμψω, ἔπεμψα** send, escort, conduct.

Πηληιάδης, ᾱο (**εω**), ὁ son of Peleus, *Achilles*.

πολλός, ή, όν much, many, numerous.

Πρίαμος, ου, ὁ Priam, *king of Troy*.

προσ-έιπον (*2d aor.*) (**Fεπ-**) spoke to, addressed.

πυρή, ῆς, ἡ (funeral) pyre.

σκῆπτρον, ου, τό SCEPTRE, staff.

σός, σή, σόν your, yours.

στρατός, οῦ, ὁ army, encampment, host.

τέ (*postpositive enclitic*), and, also; **τέ . . . τέ** (or **τέ . . . καί**) both . . . and, not only . . . but also.

τελείω (**τελεσ-**), **τελέω** (**τελέσ(σ)ω**), **ἐτέλεσ(σ)α** accomplish, fulfill, perform.

τεύχω (**τευχ-, τυχ-, τυκ-**), **τεύξω, ἔτευξα** (**τέτυκον**) do, make, perform, cause, fashion, prepare.

τίς, τί who? which? what? **τί** why? (780–781).

τότε then, at that time.

φέρω (**φερ-, οἰ-, ἐνεκ-**), **οἴσω, ἤνεικα** bear, bring, carry.

φιλέ-ω, φιλήσω, ἐφίλησα love, cherish, entertain hospitably.

φίλος, η, ον dear, darling, lovely, beloved.

χολό-ω, χολώσω, ἐχόλωσα anger, enrage, vex.

χρῡ́σεος, η, ον gold(en), of gold.

Χρῡ́ση, ης, ἡ Chrysa, *a town in the Troad*.

Χρῡ́σης, ᾱο (**εω**), ὁ Chryses, *a priest*.

ψῡχή, ῆς, ἡ soul, life, breath, spirit.

NOTE. — Throughout this book, words preceded by an asterisk (*) are assumed forms; those followed by an asterisk are Attic, analogous to known Homeric forms, but not found in Homer; those followed by a double asterisk (**) are Attic, not analogous to Homeric forms; those followed by a dagger (†) are not Epic or Attic, but are Ionic or Lyric; those followed by a hyphen (-) are stems (628–630).

LESSON XIII

NOUNS OF THE THIRD DECLENSION

ILIAD, 1–5

58. 1) Learn the principles of formation of nouns of the third declension, 680–692.

2) Learn the declension of *βασιλεύς king*, *ἥρως hero*, *πόλις city*, and *ἔπος word*, 701–709.

3) Read the Introduction, pp. xxix–xlii.

4) Memorize thoroughly the word list, 4, which has all the words used in this lesson.

59. *Optional:*

60. VOCABULARY

*Ἅις, Ἅιδος, ὁ (*nom. not used*) Hades, *god of the lower world.*

ἄλγος, εος, τό grief, pain, woe, trouble.

Ἀχιλλεύς, ῆος, ὁ Achilles.

δαίς, δαιτός, ἡ feast, banquet, portion.

Ζεύς, Διός, ὁ Zeus, *father and king of gods and men.*

ἥρως, ἥρωος, ὁ HERO, mighty warrior, protector, savior.

ἴφθῑμος, η, ον mighty, valiant, stout-hearted, brave.

κύων, κυνός, ὁ, ἡ dog.

μῆνις, ιος, ἡ wrath, fury, madness, rage.

οὐλόμενος, η, ον accursed, destructive, deadly (= ὀλόμενος, 1168).

προ-ϊάπ-τω, προϊάψω, προΐαψα hurl forward, send forth.

τί-θημι,[1] (θη̄-, θε-), θήσω, ἔθηκα [1] put, place, cause.

Derivatives: see 4, and find some new ones in the dictionary.

Translate:

61. 1. *μῆνις Πηληιάδεω Ἀχιλῆος ἣν οὐλομένη, ἔθηκε γὰρ μῡρί' ἄλγεα τοῖσιν Ἀχαιοῖσιν, προΐαψε δὲ πολλὰς ψῡχὰς ἰφθί-*

[1] Verbs (if not deponent, 897) as they appear in the vocabulary (in the first person singular, present active indicative) ordinarily end in *-ω*, but some end in *-μι*. Several of those ending in *-μι* reduplicate (874, 886) the present with *ι*, as *τίθημι* (*τι-θημι*) = *θι-θημι* (619) *put, place, cause*, *δίδωμι* (*δι-δωμι*) *give, grant*. Of these verbs *ἵημι*, *δίδωμι*, and *τίθημι* have *-κα* as the ending of the aorist, instead of *σα*, 841–843.

μους ἡρώων Ἄιδι, ἔτευχε δ' αὐτοὺς ἑλώρια καὶ δαῖτα κύνεσσιν οἰωνοῖσί τε, ἐτέλεσε δὲ βουλὴν Διός. 2. *θεὰ ἀείδει μῆνιν οὐλομένην Ἀχιλῆος, ἣ ἔθηκεν μυρί' Ἀχαιοῖσιν.* 3. *θεοὶ ὀλέκουσι τὸν στρατόν, καὶ προϊάπτουσι πολλὰς ψυχὰς ἡρώων Ἄιδι.* 4. *τεύξομεν μυρίους Ἀχαιοὺς ἑλώρια κύνεσσιν καὶ δαῖτα τοῖσιν οἰωνοῖσιν, οὕνεκα ἠτίμασαν Χρύσην.* 5. *κᾱλὴ ἦν ἡ βουλὴ Διός.*

GREEK SOLDIERS IN ARMS

From a Greek vase of about the time of the battle of Marathon.

62. *Iliad, 1–5.*

Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος 1
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄιδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε δαῖτα, Διὸς δ' ἐτελείετο βουλή, 5

NOTE. — Observe that the long doubtful vowels (519) are not marked in the Homeric passages (520), as their length must be learned from the metre.

63. 1. **Μῆνιν** is emphatic, by position, as the central theme of the *Iliad*. It is the mad *wrath* of Achilles, and its terrible consequences to the Greeks, which the poet uses as a thread for his plot. — **ἄειδε** [**ἀείδω**]: pres. act. imperat., 2d sing., *sing*, *i.e.* inspire me with thy gift of song, 1069. — **θεά** (the muse of song) is vocative. — **Πηληιάδεω** = **Πηληιάδᾱο**, 573 (probably **Πηληιάδᾱ** Ἀχιλῆος stood here originally).

2. **οὐλομένην** is emphatic as being at the head of the verse, and at the end of its clause, and out of the natural order. It is in a kind of apposition with *μῆνιν*, as though it were an afterthought, and is expanded and

amplified by the following clause. — ἥ [ὅς, ἥ, ὅ 773] refers to μῆνιν. — μυρί' Ἀχαιοῖς: for the hiatus see 576; 1178, 3.

3. Merely a picturesque way of saying "killed." — προΐαψεν: 830–831, 837. — Ἄιδι = Ἀΐδι. To the ancient Greeks the realm of Hades was not primarily a place of punishment, of tortures, and of horrors, as the Christian Hell, but was a faint and cheerless copy of the upper world, and was the abode of *all* departed spirits of the dead. Consequently no one, no matter how good and pious, was anxious to die.

4. ἡρώων is emphatic, as coming at the beginning of the verse, and out of its natural order. — δὲ ἑλώρια = δὲ ϝελώρια (580). — αὐτούς: *themselves, i.e.* their bodies, as contrasted with their shadows, or souls. — τεῦχε = ἔτευχε: 837. In order for the soul of the deceased to obtain rest, it was necessary that the body be buried, or cremated, with the proper funeral rites. If the enemy gained possession of his foe's body, as a mark of the worst he could do, he might give it over to the dogs and birds to devour. This heightened the pathos of the poet's theme. The scene on the opposite page shows how bitterly the old Greeks and Trojans fought for the bodies of the slain. Achilles, who has been shot through the heel by Paris, lies dead in the midst of the fray. The Trojans have pounced upon his body, eager to drag it within their own lines. Glaucus, one of their number, while attempting to tie a thong to the foot of Achilles, falls mortally wounded by Ajax, who is stoutly defending the corpse. Other Trojans, including Paris, Aeneas, Laodocus, and Echippus, have joined in the battle.

5. ἐτελείετο [τελείω]: imperf. pass. indic., 3d sing., *was being accomplished.*

These verses, together with the two following, form the prooemium, or introduction to the *Iliad.* The subject is announced in the very first word (μῆνις). It is the wrath of Achilles and its disastrous consequences to the Greeks, but all in accordance with the will of Zeus, which form the principal theme of the poem.

64. Translate:

1. The valiant Achaeans are singing the accursed wrath of Achilles. 2. The wrath of Achilles caused many woes to the Achaeans and sent many valiant souls of heroes to the god Hades. 3. We shall make the army of the Achaeans a booty for the dogs and a banquet for the birds. 4. We are accomplishing the will of the goddess.

LESSON XIV

PROSODY. THE GREEK HEXAMETER

ILIAD, 1–5

65. 1) Read carefully the sections on quantity and prosody, 519–526 and 1159–1192.

2) Copy and mark the scansion of the first five verses of the *Iliad*.

66. Remember that the only vowels the quantity of which is not known are *α*, *ι*, *υ* and that their length is indicated in the vocabulary. As soon as possible the student should master the rules for the length of vowels of the inflectional endings, so as to be free from the vocabulary in this particular.

67. In marking the scansion of these verses, use the sign (¯) to indicate a long syllable, and the sign (˘) for a short syllable, separating the feet from each other by the perpendicular line (|).

68. The written word-accent must be disregarded in reading the verse.

69. *Iliad 1–5*

Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος 1
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄιδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε δαῖτα, Διὸς δ' ἐτελείετο βουλή, 5

70. The first syllable of *μῆνιν* must be long, having a long vowel, 522. The accent shows that the second syllable must be short, 545, 1160. Then, having one long and one short, the next syllable (ἄ-) must be short, as when there is one long followed by a short, there must be another short to complete the foot, 1169.

The next syllable (-ει-) is long, being a diphthong, 521–522.

The next syllable (-δε) is short, having a short vowel followed by a single consonant.

The next syllable (θε-) is short also, having a short vowel followed by another vowel.

As this completes this foot, the final syllable (-ά) of θεά must be long, as it is the first syllable of the next foot, 1171.

The next syllable (Πη-) is long, having a long vowel, 522.

The next syllable (-λη-) is long, having a long vowel, 522.

The next vowel (-ι-) is short. See the vocabulary.

Then the next syllable (-ά-) must be short to complete the foot.

The next vowel (-ε-) is short, but as the first syllable of a foot must be long, 1171, the -δεω is pronounced as one long syllable, by synizesis, 586.

The next vowel ('A-) is short. See the vocabulary.

Then the next syllable (-χι-) must be short to complete the foot.

The next syllable (-λῆ-) is long, having a long vowel.

The final syllable (-ος) is short, having a short vowel, but must be marked long here, as the final syllable is always long, owing to the pause in the verse, 1184.

Therefore the metrical scheme of this verse is:

— ∪ ∪ | — ∪ ∪ | — — | — ∪ ∪ | — ∪ ∪ | — —

Now mark the next verse: οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,

The first syllable (οὐ-) is long, being a diphthong.

The second syllable (-λο-) is short, having a short vowel.

The next (-μέ-) is short, having a short vowel.

The next (-νην) is long, having a long vowel.

The next (ἣ) is long, having a long vowel.

As this completes the second foot, the next syllable (μυ-) must be long, as it is the first syllable of the next foot.

The next syllable (-ρί') is short, as is indicated by the accent, since only short vowels are elided, 575, 1162.

Then the next syllable ('A-) must be short, to complete the foot.

The next syllable (-χαι-) is long, having a diphthong.

The next syllable (-οῖς) is long, having a diphthong.

The next syllable (ἄλ-) is long, followed by two consonants.

The next syllable (-γε᾽) is short, having a short vowel.

The next syllable (ἔ-) is short, having a short vowel.

The next syllable (-θη-) is long, having a long vowel.

The next syllable (-κεν) is short, but is long here, owing to its place in the verse, 1184.

Therefore this verse should be scanned as follows:

$$-\cup\cup\ |\ --\ |\ -\cup\cup\ |\ --\ |\ -\cup\cup\ |\ --$$

71. Using these principles, and the rules given, 1159–1192, mark the scansion of the first five verses, and do not attempt any further work in Homer till these have been thoroughly memorized and can be repeated rhythmically with ease.

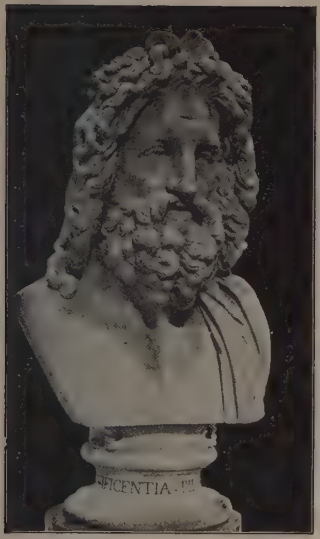
72. A good plan to follow at first is to mark only the syllables of which the quantity is certain, without having to consult the vocabulary. When this is done, the quantity of the remaining syllables can usually be determined from their position in the verse.

73. Before attempting to memorize a verse, it should always be translated several times, till the student is quite familiar with the exact meaning of every word and understands accurately every construction in it.

74. First the teacher may repeat these verses a few times for the students, then with them, till they have the movement mastered, but after that the students should be able to recite them alone.

75. Let each student recite these separately, then let them be repeated by small groups, and finally in concert by the entire class.

76. In repeating these verses orally, the words must of course be kept distinct and no break must be made between



ZEUS OTRICOLI
Vatican Gallery, Rome

HERA
Ludovisi Villa, Rome

APOLLO OF THE BELVEDERE
Vatican Gallery, Rome

APHRODITE OF CNIDUS
Glyptothek, Munich

the separate feet, unless there is a pause in sense, caesura, 1185, or diaeresis, 1188.

77. Careful attention must be paid to the meaning of the passage, and the various pauses should be indicated by the voice. Of course the voice must not be allowed to drop at the end of a verse unless there is a distinct pause there.

LESSON XV

THIRD DECLENSION (*Continued*)

ILIAD, 1–10

78. 1) Learn the declension of *ἄναξ king*, *παῖς child*, and *ἀνήρ man*, 693–694, 697–700.

2) Memorize the first seven verses of the *Iliad*, 82.

NOTE. — Henceforth always copy and scan each lesson from Homer, and memorize not less than one verse per day till the first fifty-two are covered. In copying these verses, the accents and breathings must not be omitted.

79. *Optional:*

80. VOCABULARY

ἄναξ, ἄνακτος, ὁ king, lord, protector.

ἀνήρ, ἀνέρος (ἀνδρός), ὁ (real) man, warrior, hero (571, 1168).

ἄρ(α), (ῥά) naturally, of course, as you know, as you might expect, that is, in effect. *It is not always translatable into English, which has for it no exact equivalent.*

βασιλεύς, ῆος, ὁ king, ruler.

δή indeed, truly, forsooth, now.

δι-ί-στημι (στη-, στα-), διαστήσω, διέστησα (διέστην) STAND apart, separate.

ἐρίζω (ἐριδ-), —, ἤρισ(σ)α quarrel, strive.

ἔρις, ιδος, ἡ strife, quarrel.

Λητώ, Λητόος (Λητοῦς 584–585**)** ἡ Leto, *mother of Apollo.*

μάχ-ομαι,[1] fight, battle.

ξυν-ί-ημι (= **σι-στημι** 603–604; **ἡ-, ἑ-), ξυνήσω, ξυνῆκα**[2] **(ξυνέηκα),**[2] bring together, throw together, hearken, heed.

ὄρ-νῡμι, ὄρσω, ὦρσα (ὤρορον) stir up, kindle, incite, excite, arouse.

πρῶτος, η, *ον* first, foremost, chief; **τὸ πρῶτον, τὰ πρῶτα,** *as adverb,* 780–781, at first, firstly, first.

υἱός, οῦ (έος, ος), ὁ son.

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[1] 87, Note. [2] 60, Note.

Derivatives: poly-andry, phil-anderer, Andrew, androgynous; basil-isk, -ica; stay, static, stand; eristic; logo-, theo-machy; proto-plasm, -zoön, -type.

81. Translate.

1. *θεὰ ἀείσει μῆνιν* Ἀχιλῆος, *ἐξ οὗ* (*from the time when*, i.e. beginning at the point in the story) *δὴ τὰ πρῶτα δῖος* Ἀχιλλεὺς *καὶ* Ἀτρεΐδης *ἄναξ ἀνδρῶν ἠρισάτην* [*ἐρίζω*] *καὶ διεστήτην* [*διίστημι*]. 2. *τίς θεῶν ξυνέηκε* [*ξυνίημι*] *δῖον* Ἀχιλῆά *τε καὶ* Ἀτρεΐδην *ἔριδι* (1009) *μάχεσθαι* (*to fight*); 3. *υἱὸς* Λητόος *καὶ* Διός, *ἑκηβόλος, ξυνέηκέ σφωε* (*these two*) *ἔριδι μάχεσθαι, τὸν γὰρ βασιλεὺς* Ἀτρεΐδης *ἐχόλωσεν, ὁ δ'* ὦρσε *κακὴν νοῦσον ἀνὰ στρατὸν* Ἀχαιῶν, *ὄλεκε δὲ λᾱούς.*

82. Copy, scan, and translate:

Iliad, 1–10.

Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄιδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε δαῖτα, Διὸς δ' ἐτελείετο βουλή, 5
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός. ὁ γὰρ βασιλῆι χολωθεὶς
νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί, 10

83. 6. **οὗ** [ὅς, ἥ, ὅ, 773], **ἐξ οὗ**, referring back to **ἄειδε** *from the time when*, literally, *from what* [*time*]. — **τὰ πρῶτα**: 780–781. — **διαστήτην** = **διεστήτην**, 837 [*διίστημι*]. — **ἐρίσαντε** [*ἐρίζω*]: aor. active participle, nom., dual, masc., (*they two*) *having quarreled.*

7 is in apposition with the subject of *διαστήτην*. The son of Atreus is Agamemnon, commander-in-chief of the allied Greek military expedition against Troy, undertaken to bring back Helen, wife of Menelaus, brother of Agamemnon: she had been stolen away from her home in Greece by Paris, son of Priam, and was now in Troy. — **τε ἄναξ** = *τε ϝάναξ*, 580.

The son of Atreus was so well known to Homer's hearers, it was not necessary to give his name, Agamemnon.

8. This verse is a rhetorical question, addressed by the poet to his audience, to arouse attention and curiosity, and which he then answers himself: a common device of public speakers. — **σφωε** [ἕο]: 3d pers. pron., acc. dual, *these two*. — **ἔριδι**: 1009. — **μάχεσθαι** [μάχομαι]: pres. act. infinitive, deponent, *to fight*.

9. **βασιλῆι**: 996. — **χολωθείς** [χολόω]: aor. pass. particip., nom. sing. masc. (modifies ὅ), *having been enraged*. — **Λητοῦς** = Λητόος, 584–585. — **βασιλῆι** = **Ἀγαμέμνονι**. — **Λητοῦς καὶ Διὸς υἱός** = Ἀπόλλων, who was mediately the cause of the quarrel, since he brought a plague upon the Greeks, which gave occasion for the strife between Achilles and Agamemnon.

10. **νοῦσον** is emphatic by position, as is **κακήν**, which is further explained and expanded by the following clause. — **ὀλέκοντο** = ὠλέκοντο, 837 [ὀλέκω], imperf. pass. indic., 3d plur., *were being destroyed, kept perishing*. — **λᾶοί**: the soldiers in the Greek army.

On the first seven verses, read 63 (end), and compare Hermann Grimm: "These first verses are like the tones of a funeral march rising to a sky shrouded with gloomy clouds. A series of verses which like heralds announce the whole poem. A gloomy cloud gathers over the Greeks. The field is covered with the corpses of fallen heroes. Dogs and vultures tear the bodies of the slain. The most powerful of men and the mightiest mortal descendant of Zeus quarrel. Zeus has determined the destruction of the people. All this in a single sentence which closes with **Ἀχιλλεύς**."

With fine poetic insight Homer begins his story in the very middle with a thrilling situation, and allows the background with what has gone before to unfold itself gradually, as it is needed, in the course of his narrative.

In order to create a situation which would inevitably bring on a quarrel so far-reaching in its consequences, it is not enough for merely human factors and natural causes to operate, but some divinity must motivate the action. This gives the poet a wider range for his creative imagination, and makes anything possible.

84. Translate:

1. We were singing the accursed wrath of Achilles, from the time when first the son of Atreus, king of men, and divine Achilles quarreled and separated. 2. Which (one)

of the gods brought together the Achaeans and the people of Priam in strife to fight? 3. Did the son of Leto and of Zeus, the free-shooter, bring these two together in strife to fight? 4. The son of Atreus, king of the Achaeans, and the divine Achilles enraged the lord, the free-shooter, and he kindled many evil plagues up through the camp of the Achaeans and kept destroying the brave people evilly.

LESSON XVI

PRESENT AND FUTURE, MIDDLE AND PASSIVE OF VERBS. DEPONENT VERBS

ILIAD, 11–16

85. 1) Learn the principles of the formation of the middle and passive verbs, and of deponent verbs: 887–897.

2) Learn the present and future, middle and passive, of λύω, 910.

3) Read 1065–1068.

4) Memorize the first eight verses of the *Iliad*.

5) Henceforth always copy and scan each lesson from Homer, and memorize not less than one verse per day till the first fifty-two are learned. The first hundred verses, or more, should be copied and scanned. In copying these verses the word accents and breathings must not be omitted.

6) Learn the declension of θυγάτηρ *daughter*, νηῦς *ship*, δῶμα *house*, and πᾶς, πᾶσα, πᾶν *all*, *every*, 697–703, 707, 710, 732.

86. *Optional:*

87. VOCABULARY

Ἀπόλλων (Ἀπόλλων 571), **ωνος, ὁ** Apollo (1168).
ἀρητήρ, ῆρος, ὁ priest, pray-er.
δύο (δύω) two.
ἔρχομαι (ἐρχ-, ἐλθ-, ἐλευθ-, ἐλυθ-), ἐλεύσομαι, ἦλθον (ἤλυθον) come, go.
θοός, ή, όν swift, speedy.
θυγάτηρ, τέρος (τρός), ἡ daughter.

κοσμήτωρ, ορος, ὁ commander, marshaller.
λίσσομαι (λιτ-), —, ἐλ(λ)ισάμην (ἐλιτόμην) beg, entreat.
μάλιστα most, especially, by all means.
νηῦς, νηός (νεός), ἡ ship (572).
πᾶς, πᾶσα, πᾶν all, every, (the) whole.
στέμμα, ματος, τό fillet, wreath.
χείρ, χειρός, ἡ hand, arm.

NOTE. — The first form of a regular verb which appears in the vocabulary (pres. act. indic., first sing.) usually ends in *-ω*, as *ἀείδω, λύω, ἔχω*, but some end in *-μι*, as *ἵστημι, τίθημι, δίδωμι, ἵημι*. The corresponding form for all deponents ends of course in *-μαι*, as *μάχομαι, ἔρχομαι, λίσσομαι*.

Derivatives: dual, dy-ad; cosm-etics, -ic, -o-gony (logy); naval, nautical; pan-theism, -demonium, -oply, -orama; chir-o-graphy, -urgeon = surgeon.

88. Translate:

1. Ἀπόλλων ἐκηβόλος χολοῦται (584–585, 943) *βασιλῆι* Ἀτρεΐδῃ *καὶ πέμπει νοῦσον κακὴν ἀνὰ στρατὸν* Ἀχαιῶν, *ὀλέκονται δὲ λᾶοί, οὕνεκα δῖος* Ἀτρεΐδης *ἠτίμασε* Χρύσην *ἀρητῆρα*. 2. Χρύσης *γὰρ ἀρητὴρ ἐκηβόλου ἔρχεται ἐπὶ θοὰς νῆας* Ἀχαιῶν, *φέρει δ' ἀπερείσι' ἄποινα θυγατρός, ἣν* [ὅς, ἥ, ὅ, 773] Ἀτρεΐδης *ἔχει ἐν στρατῷ*. 3. *ὁ δ' ἀρητὴρ ἔχει στέμματα ἐκηβόλου* Ἀπόλλωνος *ἐν χερσὶν ἀνὰ χρυσέῳ σκήπτρῳ καὶ λίσσεται πάντας* Ἀχαιούς, *μάλιστα δ'* Ἀτρεΐδᾱ *δύω κοσμήτορε λαῶν*. 4. Ἀπόλλων *χολώσεται βασιλῆι καὶ ὄρσει νοῦσον κακὴν ἀνὰ στρατόν*. 5. *ἐλεύσονται ἐπὶ θοὰς νῆας* Ἀχαιῶν *καὶ οἴσουσι* [φέρω] *ἀπερείσι' ἄποινα βασιλῆι*. 6. *λίσσονται πάντας* Ἀχαιούς. 7. Ἀτρεΐδης *ἠτίμασεν ἀρητῆρα καὶ οὐκ ἀπέλῡσε θύγατρα*.

89. Copy, scan, and translate:

Iliad, 11–16.

οὕνεκα τὸν Χρύσην *ἠτίμασεν ἀρητῆρα* 11
Ἀτρεΐδης. *ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας* Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος

χρυσέῳ ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς, 13
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν·

90. 11. **τόν** = (illum): *that well-known*, since the circle of legends is familiar to the hearers of the bard. — **ἠτίμασεν** [ἀτῑμάζω]. **ἀρητῆρα**: 1182. Observe that this verse ends in two spondees, making it a "spondaic" verse. This, together with the position of the final word, throws special emphasis upon it, making it practically equivalent to "although he was a priest," which would of course make him an object of more than ordinary reverence.

12. **Ἀτρεΐδης** is made distinctly emphatic by position. It is he who must bear the burden of responsibility in slighting the priest. — **ἐπὶ νῆας**, *i.e.* to the Greek camp on the shore, where they had drawn up their ships, out of the water.

13. **λῡσόμενος** [λύω]: fut. mid. particip., nom. sing. masc. (modifying **ὅ**, which refers to the priest) *being about* (*desiring*) *to ransom, to ransom*, 1109, 5. — **φέρων** [φέρω]: pres. act. part., nom. sing. masc. (also modifies **ὅ**), *bearing, bringing*. — **ἀπερείσι' ἄποινα** is an example of epic exaggeration, not rare in all such compositions.

14. **ἔχων** [ἔχω]: pres. act. part., nom. sing. masc. (modifies **ὅ**), *having, holding*. The ransoms were probably of gold and silver bullion and other valuable articles of commerce.

The priest depends upon two motives to influence the Greeks:

1) *Cupidity*, and so he brings the presents, *ἄποινα*.

2) *Reverence*, which accounts for his wearing the fillets (ribbons of white wool) and bearing the sceptre as insignia of his office.

— **χερσὶν ϝεκηβόλου**: explained in 526. — **ἑκηβόλου Ἀπόλλωνος**: 571, 1173. Apollo has the epithet "free-shooter," "sharp-shooter" applied to him here, introducing him in his capacity as archer god, so important for the further action, where he slays the Greeks with his arrows. In his capacity as god of war, Jehovah was also an archer god at times. "God is a righteous judge. He hath bent his bow and made it ready." Compare the story of the rainbow: "I shall set my bow (*i.e.* my symbol as warrior god) in the cloud."

15. **χρῡσέῳ**: synizesis, 586. — **χρῡσέῳ ἀνά**: 1173. — **καὶ ἐλίσσετο**: 1173. The latter part of this verse would imply that the scene takes place at a meeting of the assembly of the Greeks.

The sceptre was a symbol of authority. Of course it was of gold if it is to appear decently in epic. The whole atmosphere of a poem of this kind is supramundane. Its leading characters are divine or semi-divine, and their equipment must all be of more precious material than that

which suffices for ordinary mortals. Thus Apollo has a golden sword. Several of the warriors before Troy have golden armor, and the gods sit on golden thrones which rest upon the golden pavements of their palaces in Olympus. In the same way the new Jerusalem has streets of gold and gates of pearl. — **ἐλίσσετο** [*λίσσομαι*]: imperf. act. ind. 3d sing. deponent verb. Observe the force of the imperfect, the old priest *kept* entreating Agamemnon and his brother Menelaus, but Agamemnon, in spite of these repeated opportunities to avail himself of the mercy of the god, chose deliberately to slight his holy ambassador.

16. **Ἀτρεΐδᾱ** = Menelaus and Agamemnon.

The priest is a native of Chrysa, a small town near Troy, which has been plundered by the invading Greeks. His daughter has been taken prisoner of war, and he now comes to the Greek camp, where the ships have been drawn up on the shore, to ransom her.

91. Translate:

1. Chryses, the priest of Apollo, is dishonored by (dative) the son of Atreus. 2. The Achaeans will go from (their) swift ships to Troy and ransom the beloved daughter of the priest. 3. We shall bring many ransoms and shall hold in (our) hands the fillets of Apollo. 4. We do not have a golden sceptre, but we entreat Priam and all the people of Troy. 5. The two sons of Atreus, marshallers of the people(s), are entreating Priam, but he will slight them. 6. The son of Atreus, king of men, slighted the priest and did not release (his) daughter.

LESSON XVII

THE IMPERFECT, MIDDLE AND PASSIVE, AND THE AORIST MIDDLE OF VERBS

ILIAD, 17–21

92. 1) Learn the imperfect middle and passive, and the aorist middle of *λύω*, 910.

2) Learn the table of endings of the three declensions, 648–658.

93. *Optional:*

94. VOCABULARY

ἄζομαι (**ἀγ-**) *defect.* reverence.
δέχ-ομαι, δέξομαι, ἐδεξάμην (**ἐδέγμην**) accept, receive.
δί-δωμι (**δω-, δο-**), (**δι)δώσω, ἔδωκα** give, grant.
δῶμα, ατος, τό house, home.
ἐγώ(ν), μέο (**μεῦ** 584–585), 760, I.
ἐκ-πέρθω (**περθ-, πραθ-**), **ἐκπέρσω, ἐξέπερσα** (**ἐξέπραθον**) sack (utterly), plunder, pillage.
ἐυ-κνήμῑς, ῑδος well-greaved.
ἱκ-νέομαι, ἵξομαι, ἱκόμην arrive, reach (one's destination).
μέν (*correlative with* **δέ**) on the one hand, truly. **μὲν . . . δέ** on the one hand . . . on the other, partly . . . partly, the one . . . the other, etc.
οἴκα-δε 788, 4 home(ward), to home, home.
παῖς, παιδός, ὁ, ἡ child, son, daughter.
π(τ)όλις, ιος, (ηος), ἡ city, state.
σύ, σέο (**σεῦ** 584–585), 760, you.

Derivatives: dose, anti-dote; dome; ego-(t)istic(al); eu-phony, -logy, -phemism; ped-agogue, -o-baptism; acro-, necro-, metro-polis, cosmo-politan, politic(s, al).

95. Translate:

1. *θεοὶ ἔχουσιν* Ὀλύμπια *δώματα, ἔδωκαν δ'* Ἀτρεΐδῃ *καὶ ἄλλοισιν ἐυκνημῖδεσσιν* Ἀχαιοῖσιν *ἐκπέρσαι* (*to sack utterly*) *πόλιν* Πριάμου, *τότε δ' ἵκοντο ἐὺ οἴκαδε, οὕνεκα παῖδα φίλην ἀρητῆρος ἔλῡσαν.* 2. *ἀπέλῡσαν ἐυκνήμῖδες* Ἀχαιοὶ *θύγατρα φίλην ἀρητῆρος, ἐδέξαντο δ' ἀγλαὰ ἄποινα, οὕνεκα ἑκηβόλον* Ἀπόλλωνα Διὸς *υἱὸν ἄζοντο.* 3. *ἄζεται ἑκηβόλον.* 4. Ἀτρεΐδης *οὐκ ἐδέξατο τὰ ἀγλά' ἄποινα.* 5. Χρύσης *ἀρητὴρ ἔδωκεν ἄποινα πολλὰ βασιλῆι* Ἀτρεΐδῃ. 6. *πάντες θεοὶ καὶ πᾶσαι θεαὶ εἶχον* [*ἔχω*] Ὀλύμπια *δώματα.* 7. Ἀχαιοὶ *ἐυκνήμῖδες ἐκπέρσουσι* Πριάμοιο *πόλιν, ἵξονται δ' ἐὺ οἴκαδε.* 8. *παῖς φίλη ἀρητῆρος ἐλύσατο, ἵκετο δ' ἐὺ οἴκαδε.*

96. Copy, scan, and translate:

Iliad, 17–21.

"Ἀτρεΐδαι *τε καὶ ἄλλοι ἐυκνήμῖδες* Ἀχαιοί, 17
ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια *δώματ' ἔχοντες*
ἐκπέρσαι Πριάμοιο *πόλιν, ἐὺ δ' οἴκαδ' ἱκέσθαι·*

παῖδα δ' ἐμοὶ λῦσαί τε φίλην, τά τ' ἄποινα δέχεσθαι 20
ἁζόμενοι Διὸς υἱὸν ἑκηβόλον Ἀπόλλωνα."

97. 17. **Ἀτρεΐδαι**, etc., vocatives. — **καὶ ἄλλοι ἐυκνήμῖδες**: 1173. Greaves were a kind of leggings, serving as shin guards, for protection against weapons and to prevent chafing from the long shield of the wearer.

18. **ὑμῖν** [σύ]: dat. plur., *to you.* — **θεοί**: one syllable by synizesis, 586. **μέν**: correlative with **δέ**, vs. 20. — **δοῖεν** [δίδωμι]: aor. act. optative, 3d plur. (its subject is *θεοί*), *may they grant.* — **ἔχοντες** [ἔχω]: pres. act. part., nom. plur. masc. (modifies *θεοί*), *having, possessing, i.e.* inhabiting. The gods lived in palaces on the top of Olympus, a high mountain in northern Thessaly. See note on vs. 44, § 138.

19. **ἐκπέρσαι** [ἐκπέρθω]: aor. act. inf., *to sack utterly.* — **ἱκέσθαι** [ἱκνέομαι]: aor. act. inf., *to arrive.* — **πόλιν**: 1167, 1. — **δ'ϝοίκαδ'**: 580–1, 1174.

20. From its position in the verse **παῖδα** is emphatic. "It is my child for whom I make my entreaties." Observe how the addition of **φίλην** heightens the pathos of the old man's plea. — **λῦσαι, δέχεσθαι**: aor., and pres. act. inff., used as imperatives, 1107, 11, *free and accept.* Observe the rhyme of **δέχεσθαι** with **ἱκέσθαι** in vs. 19. The old priest would thus emphasize that their return home, **ἱκέσθαι**, may depend upon their acceptance, **δέχεσθαι**, of the ransoms. — **τά**: *these:* the priest evidently points to the gifts he had brought.

18 ff. **ὑμῖν θεοὶ δοῖεν**, etc.: "may you get your wish, I mine." Evidently he does not object to having the Greeks collect part of their payment from Priam and his people, who were of considerably less concern to the priest than his own darling daughter. Homer's characters are often thus refreshingly individualistic. If the Greeks would grant his request, he was willing to have his prayers enlisted on their side. He was not the first, nor yet the last, to labor under the impression that the outcome of a great war might be influenced by a personal appeal to his god.

Instead of having his speech reported at second hand, the priest is dramatically brought forward *in propria persona*, and speaks for himself. The poet thus secures a more striking effect than indirect discourse could produce.

21. **ἁζόμενοι** [ἄζομαι]: pres. act. part., nom. plur. masc. (modifying the implied subjects of **λῦσαι** and **δέχεσθαι**), *reverencing.* 21 is a spondaic verse, 1182; "honor the god," *i.e.* in the person of me, his representative, for to insult the priest would be to insult the god. The close of his plea is made particularly impressive by ending in a spondaic verse with the name of the god. Perhaps his use of the term **ἑκηβόλον** is

intended to convey a half-veiled threat. That is, if they do not grant his prayer and thus refuse reverence to the god, Apollo in his character of free-shooter may wreak vengeance upon them. — **υἱὸν ϝεκη-**, 526.

98. Translate:

1. The gods who have (*ἔχοντες*) Olympian homes will grant to the sons of Atreus and to the other well-greaved Achaeans to sack utterly (*ἐκπέρσαι*) the city of Priam. 2. When they sacked the city of Priam, they returned happily home. 3. They accepted the shining ransoms and freed the darling daughter of the priest Chryses. 4. We reverenced the free-shooter Apollo, son of Leto and Zeus, and escaped death. 5. Will the son of Atreus accept the shining ransoms? 6. The child of the priest was freed, when he gave many shining ransoms, which the two sons of Atreus accepted.

LESSON XVIII

THE PERFECT AND PLUPERFECT ACTIVE OF VERBS

99. 1) Learn the perfect and pluperfect indicative active of *λύω* 904, and of *βαίνω* 922, and read 867–886.

2) Learn the declension of *γέρων old man*, *αἴξ goat*, and *παῖς child*, 693–695.

100. *Optional:*

101. VOCABULARY

ἀγορή, ῆς, ἡ, assembly, meeting place, gathering, harangue.
αἴξ, αἰγός, ὁ, ἡ goat
Ἄργος, εος, τό Argos, *a country and city in Greece.*
γέρων, οντος, ὁ old man.
γῆρας, αος, τό old age, eld.
δέκατος, η, ον tenth.
ἡμέτερος, η, ον our, ours.
θνήσκω (**θνη-**, **θαν**), **θανέομαι**, **ἔθανον**, **τέθνηκα** die, perish.
ἱερεύς, ῆος, ὁ priest, holy man.
κοῖλος, η, ον hollow.
μηρίον, ου, τό thigh-piece, thigh-bone.
πούς, **ποδός**, ὁ foot.

ταῦρος, ου, ὁ bull.
φεύγω (φευγ-, φυγ-), φεύξομαι, ἔφυγον, πέφευγα flee, fly, escape, run (off, away, along).
φρήν, φρενός, ἡ diaphragm, mind, heart, soul, spirit, disposition.
ὠκύς, ὠκεῖα, ὠκύ swift, speedy.

Derivatives: gray 597–598, gero-comy, -cracy; deca-logue, -gon; hier-archy, -o-glyphic(al); anti-podes, tri-pod, poly-p(ous); phreno-logy, frenzy.

102. Translate:

1. Ἀτρεΐδης οὐκ ἀπολέλυκεν ἱερῆος παῖδα φίλην. 2. βέβαμεν [βαίνω] ἐξ ἀγορῆς. 3. κατέκηε γέρων Ἀπόλλωνι ἄνακτι πολλὰ μηρία ταύρων καὶ αἰγῶν. 4. γῆρας ἔσχεν [ἔχω] ἱερῆα. 5. γῆρας οὐχ ἵκετο βασιλῆι Ἀτρεΐδῃ, ἔθανε δὲ κακῶς ἐνὶ οἴκῳ ἐν Ἄργεϊ, οὕνεκα τὸν ὤλεκε Κλυταιμ(ν)ήστρη. 6. πόδας ὠκὺς [1014] Ἀχιλλεὺς τέθνηκεν ἐν Ἰλίῳ. 7. ὁ γέρων πέφευγεν εἰς τὴν ἀγορήν.

103. Translate.

1. We have freed the beloved daughter of the priest, because we reverence the free-shooter Apollo. 2. All the Achaeans have gone from the assembly to the hollow ships. 3. The priest burned many thigh-pieces of bulls and of goats to the gods who had Olympian homes. 4. That old man has died in our home. 5. The swift-footed Achilles has gone. 6. The old man has not persuaded the mind of the son of Atreus. 7. Apollo had loved the beautiful goddess of the sea. 8. Shall we flee with swift feet into the city of Priam?

LESSON XIX

THE INFINITIVE

ILIAD, 22–27

104. Learn all the forms, the meanings, and uses of the infinitives, 908, 914, 920, 1107.

105. *Optional:*

106. VOCABULARY

Ἀγαμέμνων, ονος, ὁ Agamemnon, *king of Mycenae, brother of Helen's husband, Menelaus, and commander-in-chief of the allied Greek military expedition against Troy.*

αἰδέομαι (αἰδεσ-) αἰδέσ(σ)ομαι, ᾐδεσ-(σ)άμην reverence.

ἀφ-ί-ημι (ἡ-, ἑ-), ἀφήσω, ἀφῆκα (ἀφέ-εικα) send away, dismiss, hurl, drive off.

δηθύ-νω (*def.*), loiter, tarry, delay.

εἶμι (εἰ-, ἰ-) εἴσομαι come, go; *pres. often with fut. meaning,* shall come, shall go.

ἔνθα then, there(upon), here.

ἐπ-ευ-φημέ-ω, ἐπευφήμησα shout assent, approve.

ἤ (ἠέ) or, than, whether.

ἤ : . . ἤ either . . . or, whether . . . or.

κιχάνω (κιχ-, κιχε-), κιχήσομαι, ἐκιχησάμην (ἔκιχον, ἐκίχην) come upon, overtake, arrive (at).

κρατερός, ή, όν strong, harsh, powerful, stern, mighty.

μή not, lest, that not.

μῦθος, ου, ὁ word, command, story.

νῦν now, at this time, as matters now are, as it is. *Commonly implies a contrast.*

παρά, πάρ, παραί *adv., and prep. with gen., dat. and acc.,* from the side of, by the side of, to the side of, beside, along; *adv.,* beside, near by; *with gen.,* from (the side of, beside); *with dat.,* by (the side of), near, beside; *with acc.,* to the side of, along (by), beside, stretched along.

τέλλω (τελ-, ταλ-), ἔτειλα, τέταλμαι command, enjoin (upon), accomplish, rise.

ὕστερος, η, ον behind, later, at another time, further(more).

Derivatives: eu-phemis(m, tic); mytho-logy, myth-ical; para-graph, par-allel; hysteron proteron.

107. Translate.

1. *ὅτε γέρων ἐλίσσετο πάντας Ἀχαιοὺς καὶ Ἀτρεΐδᾱ μάλιστα, ἄλλοι μὲν πάντες Ἀχαιοὶ εἶπον αἰδεῖσθαι τὸν ἱερῆα καὶ δέχθαι ἀγλαΐ' ἄποινα, ἀλλ' οὐχ ἥνδανεν Ἀτρεΐδῃ Ἀγαμέμνονι θῡμῷ, ἀλλ' ἀφίει γέροντα κακῶς, ἔτελλε δὲ κρατερὸν μῦθον.* 2. *Ἀγαμέμνων οὐ κιχήσεται γέροντα παρὰ κοίλῃσι νηυσίν, οὐ γὰρ δηθύνει ἐν στρατῷ Ἀχαιῶν.* 3. *δηθύνειν, αἰδεῖσθαι, ἴέναι, ἔεσθαι, ἰέναι, ἐπευφημέειν, ἐπευφημῆσαι, ἐπευφημήσειν, τέλλειν, τέλλεσθαι, κιχάνειν, κιχάνεσθαι, κιχήσεσθαι, κιχήσασθαι, μάχεσθαι, ἐκπέρθειν, ἐκπέρσειν, ἐκπέρσαι, ἐκπέρσασθαι, ἱκέσθαι, δέχεσθαι, δέξασθαι, ἅζεσθαι.*

108. Copy, scan, and translate.

Iliad 22–27

ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἤνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν·
"μή σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κιχήω
ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,

109. 22. **μέν**: correlative with **ἄλλ'**, vs. 24, whereby **ἄλλοι πάντες Ἀχαιοί** is contrasted with **Ἀτρεΐδης**.

23. **αἰδεῖσθαι** = *αἰδέεσθαι*, 584–585. — **θ'** = **τε**, 575, 582. — **καὶ ἀγλαὰ δέχθαι ἄποινα**: 1173. *αἰδεῖσθαι* is an affirmative response to *ἀζόμενοι* of the old priest's prayer in vs. 21. *ἀγλαά* gives a reason why they were so willing to accept the ransom.

24. **ἀλλ' οὐκ** brings the action of Agamemnon into sharp contrast with that of all the other Achaeans (*ἄλλοι μὲν πάντες*). — **Ἀτρεΐδῃ**: 996, 1176. — **ἤνδανε** = *ἐάνδανε* = *ἐσϝανδανε*, 835–836, 603–604. — **θῡμῷ**: 1009.

25. **ἐπὶ . . . ἔτελλεν**: "tmesis," 1048–1049. — **κακῶς**: *harshly* (also perhaps with *evil, i.e. disastrous* consequences).

26. "Let me not come upon you." — **κιχήω** [κιχάνω]: aor. act. subjunctive, 1st sing., with *μή*, *may I not come, let me not come upon.* — **σέ** [σύ]; acc. sing., *you* (*thee*). — **ἐγώ** is always emphatic, 761.

27. **δηθύνοντ'** = *δηθύνοντα* [δηθύνω] and **ἰόντα** [εἶμι] are pres. act. participles, acc. sing. masc. (modifying **σε**), *loitering, tarrying.* — **αὖτις ἰόντα**: *coming back, returning.* — **ὕστερον**: adv., 781. — **ἢ ὕστερον** = **ἠέ' ὕστερον**.

To get the full effect of this situation, it must be remembered that the girl had been captured by the marauding Greeks, on a pillaging expedition near Troy, and in the distribution of the booty she had fallen to the lot of Agamemnon, whose personal property she now is. So the old priest has little difficulty in winning over "all the other Achaeans," who vociferously assent to his proposition; but Agamemnon, the only one who has anything to lose by the transaction, does not prove to be so easy. Apparently he was not yet ready to return a choice prize in exchange for a few pieces of gold and silver, or some old pots and pans and the paltry prayers of a pious priest. The piety of the other Greeks and their reverence for the priest are placed in marked contrast to the action of Agamemnon, who alone is wicked, and obstinately so. His course is further robbed of any possible redeeming feature by the

fact that he is not only an ungodly sinner, but is actually rude and ill-mannered to the priest. In requital for all this, as we shall learn in the sequel, the people are the chief sufferers, who perish in heaps, while Agamemnon escapes the plague. This is really an artistic blemish and offends one's sense of poetic justice. But it is necessary for the later development of the plot that the king be preserved alive, and besides throughout all history "when the king sins the people suffer." For an illuminating parallel, read 2 Sam. 24 *inter alia*.

Agamemnon is too angry to consider any of the points urged by the priest, and does not even thank him for his prayer for the success of the expedition and a safe journey homeward (vss. 18–19), but takes that all for granted (see vs. 30, next lesson). He respects neither god nor priest, and prefers the girl to the ransom. In addressing the priest curtly as γέρον, *old man*, he disregards his appeal as a representative of the god.

110. Translate:

1. All the other Achaeans will not shout assent, to reverence the priest and to accept the shining ransoms. 2. We shouted assent, to free the beloved daughter of the priest. 3. To free the daughter of that old man was not pleasing to Agamemnon in his soul. 4. The king sent away that old man harshly, and enjoined a stern command upon (him). 5. Agamemnon did not find the old man beside the hollow ships of the Achaeans, for he did not loiter. 6. To reverence, to fight, to loiter, to send, to have sent, to shout assent, to come upon, to command, to sack utterly, to accept, to be accepted, to be sacked utterly.

LESSON XX

PARTICIPLES, ACTIVE

ILIAD, 28–32

111. Learn all the forms of the active participles of λύω, 736 ff., 909.

112. *Optional:*

113. VOCABULARY

ἀντιά-ω, ἀντιάσω (**ἀντιόω** = **ἀντιάω**, 945–948, 603), **ἠντίασα** approach, prepare, partake, share, go (come) to meet.

ἔπ-ειμι (**εἰ-, ἰ-**), **ἐπείσομαι**, come upon, come on, approach.

ἐπ-οίχομαι (**οἰχ-, οἰχε-, οἰχο-**), **ἐποιχήσομαι***, **ἐπῴχωκα** go to, go against, attack, ply.

ἐρεθίζω (**ἐρεθιδ-**) (*def.*) vex, anger.

ἱστός, οῦ, ὁ loom, mast.

κέ(ν), **ἄν** (1085–1091) haply, perchance, perhaps.

λέχος, εος, τό bed, couch.

μιν *acc. only, enclitic*, him, her, it.

νέομαι (**νεσ-**) *usually in fut. sense*, come, go, return.

νύ *encl.* now, indeed, surely, then.

πρίν sooner, until, before, formerly.

σαώτερος, η, ον, *comparative of* **σαός, ή, όν** 747–748, safer.

τηλόθι far (from, away), at a distance.

***χραισμέω** (**χραισμε-, χραισ-**), **χραισμήσω, ἐχραίσμησα** (**ἔχραισμον**) *with dative*, 996, help, assist, benefit, avail.

ὡς so, how, so that, in order that, since, like (as), as, when.

Derivatives: soterio-logy, 584–585; tele-graph, -phone, -pathy, -scope.

114. Translate:

1. *σκῆπτρον καὶ στέμμα θεοῖο οὐ χραισμήσουσί τῷ γέροντι, θανέεται γὰρ παρὰ νηυσὶν Ἀχαιῶν ἢ νῦν δηθύνων ἢ ὕστερον αὖτις ἰών.* 2. *οὐ λύσει παῖδα φίλην, πρὶν δε γῆρας ἔπεισί μιν ἐν οἴκῳ Ἀγαμέμνονος ἐν Ἄργεϊ τηλόθι πάτρης γέροντος.* 3. *ἔνθα δ' ἀντιάει λέχος Ἀγαμέμνονος καὶ ἐποίχεται ἱστόν.* 4. *ἐρεθίσᾶς Ἀγαμέμνονα γέρων οὐ νέεται σαώτερος.* 5. *Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεὺς ἐρίσαντε διεστήτην* [*διίστημι*]. 6. *γέρων ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν φέρων ἀπερείσι' ἄποινα, ἔχων δὲ στέμματα ἑκηβόλου Ἀπόλλωνος ἐν χερσίν.* 7. *θεοὶ ἔχοντες Ὀλύμπια δώματα δώσουσιν* [*δίδωμι*] *Ἀχαιοῖσιν ἐκπέρσαι Πριάμοιο πόλιν, ἐὺ δ' οἴκαδ' ἱκέσθαι.*

115. Copy, scan, and translate:

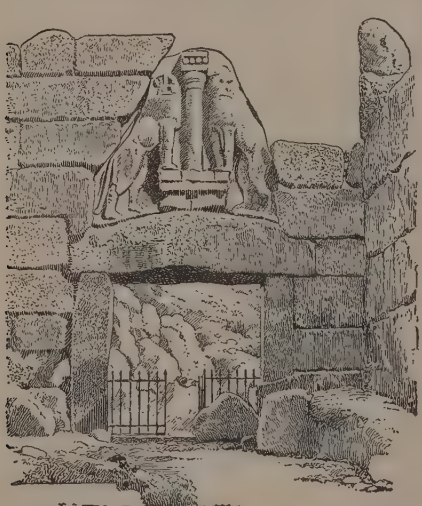
Iliad, 28–32.

μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο.
τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἄργεϊ, τηλόθι πάτρης, 30

ἴστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι."

116. 28. **τοι** [σύ]: 760, 996. — **χραίσμῃ** [χραισμέω]: 2d aor. act. subjunct., 3d sing., *may help, avail.* Although singular, this verb has a plural subject. It agrees, however, with the nearest **σκῆπτρον**, 973, 2.

29. **τήν** is emphatic, and is said with haughty brevity, and perhaps with a contemptuous gesture or jerk of his thumb over his shoulder toward the tent where the girl was. — **ἐγώ** is placed in emphatic contrast to the other Greeks. "Even though the others do agree with you, *I* have something to say here." — **καί**: *even.*



LIONS' GATE, MYCENÆ

The stone relief of triangular shape represents two lions (or lionesses) facing each other on opposite sides of a pillar. The heads of the animals have been lost.

30 ff., said with the definite intention of insulting the father and wounding his feelings as deeply as possible. — **ἡμετέρῳ**: emphatic; she shall never be returned to *you* and *yours.*

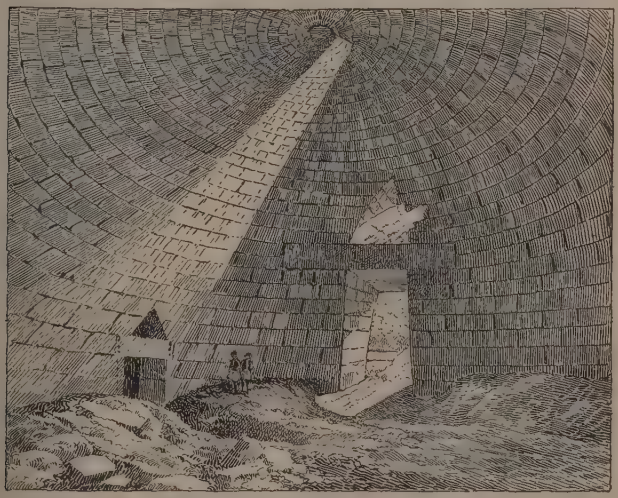
31. **ἐποιχομένην** [ἐποίχομαι]: pres. act. (deponent) part., acc. sing. fem. (modifies *μιν, her*), *plying.* — **ἀντιόωσαν**: an "assimilated" form, 945–948.

32. **ἴθι** [εἶμι]: pres. act. imperat., 2d sing., *go, begone.* — **ἐρέθιζε** [ἐρεθίζω]: pres. act. imperat., 2d sing., *vex, anger.* — **νέηαι** [νέομαι], pres. act. (deponent) subjunct., 2d sing., *you may return.* — **σαώτερος** (emphatic by position): *more safe(ly), i.e.* than if you should attempt to remain. — **νέηαι (οἴκαδε)**.

"You depend upon your insignia (**σκῆπτρον καὶ στέμμα θεοῖο**) as priest to protect you. Small help will they be if you continue to anger me." "The girl shall never return to you, but she shall be a drudge and a

menial all her days, to contribute to my comfort and to my good pleasure." To make the lot of the captive still more bitter, she must endure all this in a far-away land in the midst of strangers, who might not always be sympathetic. The illustration on the preceding page shows the entrance to the fortified enclosure containing Agamemnon's palace, where he intended the daughter of the priest to serve him.

It is characteristic of the poet's art that Agamemnon is represented as leaving to the imagination just what dire form his brutality may take, although his threat perhaps contains an intimation that if the old



"Treasury of Atreus," Mycenae

A view showing the central vault which is shaped like a beehive. The tomb was approached by a long, horizontal passage cut through the hillside.

priest does not depart instanter, he may pay for his temerity with his life. Having no good arguments or adequate reasons to offer, Agamemnon resorts to vile abuse to close the discussion and get rid of his unwelcome visitor. Homer represents the brutality of Agamemnon in as glaring a light as possible, to prepare the way for the righteous indignation of the god and the fearful consequences which the Greek hosts are to suffer for the king's rash impiety.

117. Translate:

1. The sceptre and the fillets of the god will not avail the old man (*dat.*) if he tarries (*particip.*) beside the hollow ships of the great-souled Achaeans, or if he returns later, for Agamemnon will kill him, and send (his) soul to Hades. 2. He will not free his darling daughter, but old age will come upon her in the home of Agamemnon and Clytaem(n)estra, far from (her) native land. 3. Vexing, having vexed, quarreling, having quarreled, bearing, having borne, having, sacking, having sacked, helping, having helped, sharing, having shared, going, tarrying.

LESSON XXI

MIDDLE AND PASSIVE PARTICIPLES

ILIAD, 33–37

118. 1) Learn all the forms of the middle and passive participles of λύω, 735–746, 915, 921.

2) Review the active participles, 909, and memorize all eleven forms of the participles, so as to be able to give the nominative singular (all genders) of all of these, together with the meaning.

119. *Optional:*

120. VOCABULARY

ἀκέων, ουσα, ον silent, quiet, being silent.

ἀμφι-βαίνω (βαν-, βα-), ἀμφιβήσω, (ἀμφιβήσομαι), ἀμφέβησα, (ἀμφέβην), ἀμφιβέβηκα surround, go round, protect.

ἀπ-άνευθε(ν) apart, away.

ἀρά-ομαι, ἀρήσομαι, ἠρησάμην pray, curse, invoke.

ἀργυρό-τοξος, η, ον of a silver bow, equipped with a silver bow, silver-bowed one. *Apollo.*

γεραιός, ή, όν old; *masc. as substantive,* old man.

δείδω (δFι-, δFει-, δFοι-), δείσομαι, ἔδεισα, δείδοικα (δείδια) fear, be afraid.

ἔπειτα then, thereupon.

ἠύ-κομος, *ον* fair-haired, well-haired, beautiful-tressed, well-tressed, having a rich harvest of long, flowing hair (ἐύ-, 571, 1168).

θίς, θῖνός, ἡ beach, shore, strand.

κί-ω (*def.*) come, go, depart.

πολύ-φλοισβος, *ον* loud-roaring, heavy-thundering.

τίκτω (= τι-τεκω ; τεκ-, τοκ-), **τέξω, ἔτεκον, τέτοκα*** bear, produce, give birth to.

φημί (φη-, φα-), **φήσω, ἔφησα***, *imperf. act.* **ἔφην**, *mid.* **ἐφάμην** speak, say, tell.

ὥς (**ὡς, ὡς**) thus, so, in this way; **ὥς . . . ὥς** as . . . so.

Derivatives: tox-ic(ology), -ine, anti-tox-ine, in-tox-icate; gray (597–598); comet; poly-gamy, -gyny, -andry, -theism, -technic; pro-phet, -phecy.

121. Translate:

1. Ἀγαμέμνων ὣς ἔφατο, ὁ δὲ γέρων δείσᾱς ἐπείθετο μύθῳ κρατερῷ (996), ἀκέων δ' ἔβη παρὰ θῖνα πολυφλοίσβοιο θαλάσσης, ἔπειτα δὲ κιὼν ἀπάνευθεν ὁ γεραιὸς ἠράετο πολλὰ (780–781) ἄνακτι Ἀπόλλωνι, τὸν ἠύκομος Λητὼ ἔτεκεν. 2. Ἀπόλλων ἄναξ ἔκλυε ἱερῆος ἀραομένου (984), τὸν γὰρ ἐφίλησε. 3. ἑκηβόλος θεὸς ἀμφιβαίνει Χρύσην φίλην. 4. μήνιος (1111) Ἀχιλῆος προϊαψάσης πολλὰς ψῡχὰς ἡρώων Ἄιδι τευξᾶσης δ' αὐτοὺς ἑλώρια κύνεσσιν οἰωνοῖσί τε δαῖτα βουλὴ Διὸς ἐτελείετο. 5. τευχόμενος, τευξόμενος, τευξάμενοι, μαχομένης. 6. γέρων ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν λῡσόμενος θύγατρα. 7. πάντες Ἀχαιοὶ λύσουσι παῖδα φίλην γέροντος, ἁζόμενοι υἱὸν Διὸς ἑκηβόλον Ἀπόλλωνα. 8. γῆρας ἔπεισι τὴν ἐνὶ οἴκῳ Ἀγαμέμνονος Κλυταιμ(ν)ήστρης τε ἐποιχομένην ἰστόν.

122. Copy, scan, and translate:

Iliad, 33–37

ὣς ἔφατ', ἔδεισεν δ' ὁ γέρων καὶ ἐπείθετο μύθῳ.
βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.
πολλὰ δ' ἔπειτ' ἀπάνευθε κιὼν ἠρᾶθ' ὁ γεραιὸς
Ἀπόλλωνι ἄνακτι, τὸν ἠύκομος τέκε Λητώ·
" κλῦθί μευ, ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας

123. 33. ἔδεισεν = ἔδρεισεν. — ὁ: demonstrative, as in vs. 35 below, *that old man*. — μύθῳ: 996.

34. **βῆ** = **ἔβη**. — **ἀκέων . . . πολυφλοίσβοιο** are brought into intentional contrast. This word, descriptive of the roaring, tossing sea, is perhaps chosen to symbolize the endless tumult in the soul of the priest, as distinguished from his outward calm. **πολυφλοίσβοιο** is an *onomatopoetic* word, *i.e.* the sound of the word suggests and imitates the meaning, so that by using this expression the poet makes his auditors *hear* the sea roar. Cf.:

> Poluphloisboisterous Homer of old
> Threw all his augments into the sea,
> Although he had often been courteously told
> That perfect imperfects begin with an *e*.
> But the Poet replied with a dignified air,
> "What the Digamma does any one care?"

35. **πολλά**: 780–781. — **ἠρᾶθ'** = **ἠρᾶτο** = **ἠράετο** [**ἀράομαι**], 575, 582, 584–585. — **ἀπάνευθε**: of course the old priest has a very practical reason in going at least far enough away that Agamemnon may not overhear.

36. **τέκε** = **ἔτεκε**. — **ϝάνακτι**: *protecting lord, protector*. — **τόν**: relative, may have been thought of as demonstrative, 1028, 3, Note.

37. **κλῦθι** [***κλεύω**]: aor. act. imperat., 2d sing., *hear!* — **μευ** [**ἐγώ**]: gen. sing., 984. — **ἀργυρότοξ'(ε)** is of course vocative. The use of this epithet instead of the name indicates how intimate the priest was with the god whom he served. "Come, O Lord, with thy silver bow!" By calling upon him in his capacity as archer god, the priest already has in mind the kind of answer he desires to his prayer. He would have the god slay the Greeks with his arrows. Naturally the bow of Apollo must be of precious metal, as befits the dignity of a god. Read again the note on vs. 15, § 90. — **ἀμφιβέβηκας**: the perfect is to be translated as a present, *dost protect*. It is the figure of a warrior bestriding a fallen comrade, or of an animal bestriding its young, in the face of danger, for protection.

124. Translate:

1. Thus spoke Agamemnon, and the old man obeyed the stern command, because he feared (*use the aor. particip.*). 2. They went in silence along the strand of the loud-roaring sea, and going apart they prayed much to (their) lord Apollo, whom fair-haired Leto bore to Zeus. 3. Apollo of the silver bow heard the Greeks praying, for they were dear

to (his) soul. 4. Many aged men came from Troy to the camp of the Achaeans to ransom (their) beloved sons. 5. The Achaeans will free the two sons of the priest and accept the shining ransoms, because they reverence the gods who have Olympian homes. 6. Old age will come upon the daughters of Priam while they are plying the loom in the homes of the sons of the Achaeans.

LESSON XXII

THE PERFECT, PLUPERFECT, AND FUTURE PERFECT OF VERBS

ILIAD, 38-42

125. 1) Read the sections dealing with the formation of these tenses, 867–892.

2) Learn the perfect, pluperfect, and future perfect indicative, active, middle and passive of λύω, 904, 910.

126. *Optional:*

127. VOCABULARY

βέλος, εος, τό dart, arrow, shaft, missile. (*Cf.* **βάλλω**.)

δάκρυ, υος, τό tear.

ἐέλδωρ (*indecl.*) τό desire, wish.

εἰ (αἰ) if, whether.

ἐρέφ-ω*, **ἐρέψω***, **ἤρεψα** ROOF (over), cover, build.

ζά-θεος, η, ον very sacred, holy, sacrosanct.

ἠδέ and, also.

ἶφι mightily, with might: *an old instrumental of* **ϝίς**, *might, cf. Lat. vis.*

κραιαίνω (κραν-), **ἐκρήηνα** accomplish, perform, fulfill.

νηός, οῦ, ὁ temple, shrine.

ὅ-δε, ἥ-δε, τό-δε this, that.

πίων, πίειρα, πῖον fat, rich.

ποτέ (*encl.*) ever, at any (some) time, once.

Σμινθεύς, ῆος, ὁ Smintheus, *mouse god, an epithet of Apollo.*

Τένεδος, ου, ἡ Tenedos, *an island near Troy.*

τίνω (τει-, τι-, τινϝ-), **τίσω**, **ἔτῖσα**, **τέτῖκα***, **τέτῖσμαι*** requite, atone for, pay the penalty.

χαρίεις, εσσα, εν pleasing, grateful, graceful, agreeable.

Derivatives: charity, eu-charist.

128. Translate:

1. Ἀπόλλων ἄναξ ἀμφιβέβηκε Χρύσην Κίλλαν τε ζαθέην. 2. Σμινθεὺς ἀνάσσει ἶφι Τενέδου φίλης. 3. ἔρεψαν Σμινθῆι νηὸν χαρίεντα κατέκηαν δὲ πίονα μηρία ταύρων αἰγῶν τε. 4. εἴ ποτε κραιαίνει ἄναξ ἐέλδωρ ἱερῆι, Δαναοὶ τίσουσι δάκρυα γέροντος βέλεσσιν θεοῦ.

129. Copy, scan, and translate. *Review the preceding lesson to get the connection.*

Iliad, 38–42

Κίλλαν τε ζαθέην, Τενέδοιό τε ἶφι ἀνάσσεις,
Σμινθεῦ, εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
ἢ εἰ δή ποτέ τοι κατὰ πίονα μηρί' ἔκηα
ταύρων ἠδ' αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·
τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν."

130. 38. **Τενέδοιο**: 985. — **ζαθέην**: Cilla is called "holy," as containing a temple or sacred precinct which the god loved to frequent. Thus Jerusalem was the "holy city" of Jehovah, since it contained the house (temple) in which he dwelt, and there are some to-day who still call Palestine the "Holy Land." — **ἀνάσσεις**: *art protecting lord.* — **τε ϝῖφι Fανάσσεις.**

39. **ἐπὶ . . . ἔρεψα**: 1049. The part the old priest took in building the temple may have involved no more work than the superintending of the job, while ordinary people performed the labor. — **τοι** [σύ]: dat. sing., *for thee.* — **Σμινθεῦ**: as in vs. 37 the priest calls upon the god by his title of **ἀργυρότοξος**, thereby intimating that he should bring along his bow, so here he evidently has a purpose in mind by calling upon him by his title of Smintheus, *mouse god.* For the old Greeks, probably without knowing the scientific basis, recognized the connection of mice with plagues. (Compare the spread of the bubonic plague by means of rats.) Thus Apollo with his mice could bring a deadly plague upon whomsoever he chose. The Philistines also, who are to be connected with the early Greek and Trojan civilizations through Crete, their former home, associated mice with plagues. "And the Philistines took the ark of God, and brought it from Eben-ezer unto Ashdod. . . . But the hand of Jehovah was heavy upon them of Ashdod, and he destroyed them, and smote them with tumours, even Ashdod and the coasts

thereof. . . . So they sent and gathered together all the lords of the Philistines, and said, Send away the ark of the God of Israel and let it go again to his own place, that it slay us not, and our people: for there was a deadly destruction throughout all the city; the hand of God was very heavy there. And the men that died not were smitten with the tumours: and the cry of the city went up to heaven. And the Philistines called for the priests and diviners, saying, What shall we do to the ark of Jehovah? Tell us wherewith we shall send it to his place. And they said, If ye send away the ark of the God of Israel, send it not empty; but in any wise return him a trespass offering. . . . Then said they, What shall be the trespass offering which we shall return to him? They answered, Five golden tumours and five golden mice, according to the number of the lords of the Philistines; for one plague was on you all, and on your lords. Wherefore you shall make images of your tumours and of the mice that mar the land."

Another example of this sort is to be found in the account of the destruction of the hosts of Sennacherib, which was doubtless due to a plague of some sort. According to the Biblical narrative, "It came to pass that night that the angel of Jehovah went out, and smote in the camp of the Assyrians an hundred fourscore and five thousand: and when they arose early in the morning, behold, they were all dead corpses." Herodotus, the early Greek historian, who traveled in Egypt some two hundred and fifty years later, gives an account of this same event, but associates the destruction with mice. However, in this two hundred and fifty years the mice have risen from ordinary pest carriers till in the narrative of Herodotus they assume an active and intelligent part in coöperation with the Egyptian armies against the common foe. By a night attack they fall upon their unwary enemies, and while the army slept they gnawed their bow strings and shield straps, so that in the morning, finding their armor useless, the hosts flee in terror, and countless numbers of them perish in the rout that follows.

40. **τοι** [*σύ*]: dat. sing., *for thee.* — **κατὰ . . . ἔκηα**: 1049.

41. **μοι** [*ἐγώ*]: dat. sing., *for me.* — **κρήηνον** [*κραιαίνω*]: aor. act. imperat., 2d sing., *accomplish!*

42. **τίσειαν** [*τίνω*]: aor. act. optative, 3d plur., *may they atone for!* **βέλεσσιν**: 1005. — **Δαναοί** seems to be used as a name for the Greeks in Homer, with no particular distinction in meaning from **Ἀχαιοί** or **Ἀργεῖοι.**

The burden of the priest's prayer (vss. 37–42) is: "I have placed you under great obligations; so you ought to do this little favor for me."

In a sacrifice of this kind the priest burned choice bits of the animal

to the god as a banquet to him. The god obtained this as it came up to him in the smoke that rose to heaven (cf. Gen. viii, 20–21, etc.). — **μηρία** (vs. 40) were the thigh-pieces, the bones with the marrow and some meat. The marrow of the bones was looked upon as a special delicacy. Observe how specific the priest is in enumerating the favors he has conferred upon his god. "I have built for you a shrine, for your pleasure, and I have served to you the best thigh-pieces I could get, together with the bones and marrow, and I swear that they had plenty of fat on them too."

In vss. 39–42 observe the rhyming effect produced by the repetition of the οι sound in these verses, which brings these words (τοι, τοι, μοι, Δαναοί) into special prominence: "If I have done thy wish for *thee*, then thou shouldst do my wish for *me*." The priest has done so many favors for the god that now the god ought to do something for the priest, and avenge his wrongs by slaying the Danaans. If we were in the realm of reason instead of poetry, with its artistic requirements and its necessities for the furtherance of the plot, we might ask why the old man does not request the god to punish Agamemnon directly, which would have been a much easier task, and might have been expected to produce the desired results with more certainty.

131. Translate:

1. All the gods who have Olympian homes protect very sacred Chrysa and Cilla. 2. Apollo Smintheus will rule Tenedos by his might. 3. We roofed many pleasing temples to the Olympian gods and burned for them the fat thigh-pieces of bulls and goats. 4. If we accomplish the will of the god, he will destroy the wicked Danaans with his darts. 5. Agamemnon will atone for the tears of the old man.

LESSON XXIII

THE SUBJUNCTIVE MODE OF VERBS

ILIAD, 43–47

132. The subjunctive has only the present, aorist, and perfect tenses. The perfect is seldom found. In all tenses the subjunctive has the primary (816) endings.

133. Learn the conjugation of the active, middle and passive, subjunctive of λύω, 905, 911, observing that the thematic vowel (796) sometimes called the *mode vowel*, which is short in the indicative, regularly becomes long in the subjunctive. That is, ε and ο in the indicative regularly become η and ω in the subjunctive. Thus λύομεν, λύετε, λύομαι, λύεαι, λύεται, λυόμεθα, etc., of the indicative regularly become λύωμεν, λύητε, λύωμαι, λύηαι, λύηται, λυώμεθα, etc., in the subjunctive, 799–800.

134. *Optional:*

135. VOCABULARY

ἀμφ-ηρεφής, **ές** (731) covered at both ends.

εἴκω** (**ϝεικ-**, **ϝοικ-**, **ϝικ-**), **εἶξω, **ἔοικα** be like, resemble, be fitting, seem (likely), appear (suitable).

εὔχ-ομαι, **εὔξομαι**, **εὐξάμην**, **εὔγμαι*** pray, talk loud, boast, exult.

κάρηνον, **ου**, **τό** peak, summit, headland, citadel.

κατά *adv., and prep. with gen. and acc.*, down (from), down over, down through; *adv.*, down, below; *with gen.*, down (over, from, below); *with acc.*, down (along, through), according to, on.

κῆρ, **κῆρος**, **τό** heart, soul.

κῑνέ-ω*, **κῑνήσω***, **ἐκίνησα**, **κεκίνημαι*** move, stir; *middle and pass.*, move self, bestir, go, come.

κλάζω (**κλαγγ-**, **κλαγ-**), **κλάγξω***, **ἔκλαγξα** (**ἔκλαγον**), **κέκληγα** CLANG, roar, shriek, resound.

νύξ, **νυκτός**, **ἡ** night, darkness.

ὀιστός, **οῦ**, **ὁ** arrow, shaft.

τόξον, **ου**, **τό** bow.

φαρέτρη, **ης**, **ἡ** quiver.

Φοῖβος, **ου**, **ὁ** Phoebus, = clear, bright, shining, *surname of Apollo.*

χώ-ομαι, **χώσομαι**, **ἐχωσάμην** be angry, be enraged, be irritated.

ὦμος, **ου**, **ὁ** shoulder.

Derivatives: cranium (597–598); kinetic(al), cinema (tograph).

136. Translate:

1. εὔχεται πολλὰ γέρων, τοῦ δὲ κλύει Φοῖβος Ἀπόλλων. 2. θεοὶ κλύονται Ἀχαιῶν εὐχομένων. 3. βαίνουσι θεοὶ πάντες κατὰ καρήνων Ὀλύμπου χωόμενοι κῆρ (1014). 4. ἔχουσι τόξα καὶ φαρέτρᾱς ἀμφηρεφέας ὥμοισιν. 5. κλάζουσιν ὀιστοὶ ἐπ᾽ ὤμων Ἀπόλλωνος χωομένου. 6. χωόμενος θεὸς ἦιε [εἶμι]

ἐοικὼς νυκτὶ κατὰ καρήνων Οὐλύμπου (Ὀλύμπου, 571). 7. *μή σε κοίλῃσιν ἐγὼ παρὰ νηυσὶν κιχήω, μή νύ τοι οὐ χραίσμῃ σκῆπτρον.* 8. *γέρων ἐρεθίσᾱς Ἀγαμέμνονα μὴ σαώτερος νέηται.* 9. *σαώτερος ὥς κε νέηαι.*

137. Copy, scan, and translate:

Iliad, 43–47

ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων,
βῆ δὲ κατ' Οὐλύμποιο καρήνων χωόμενος κῆρ,
τόξ' ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην.
ἔκλαγξαν δ' ἄρ' ὀιστοὶ ἐπ' ὤμων χωομένοιο,
αὐτοῦ κινηθέντος· ὁ δ' ἤιε νυκτὶ ἐοικώς.

138. 43. **ἔφατ'** [**φημί**]. — **τοῦ**: 984. — **Φοῖβος**: *bright, shining;* Apollo was god of light.

44. **βῆ** = **ἔβη** [*βαίνω*], *set out.* The gods live on Olympus, a high mountain in northern Thessaly, just as the favorite home of Jehovah for a long time was on Mt. Sinai, although he might frequent any high mountain, as Carmel, Lebanon, or Tabor. In a very real sense heaven lay about the human race in its infancy, in that it was supposed to be quite near, so near in fact that if one would shout loud enough his god(s) could hear him. Thus when one prayed, he commonly cried out with a loud voice. "Then stood upon the stairs of the Levites, Jeshua, and Bani, Kadmiel, Shebaniah, Bunni, Sherebiah, Bani, and Chenani, and cried with a loud voice to Jehovah their god." It was thought quite possible to erect a structure high enough that one might step out of it right into heaven. "And they said one to another, Go to, let us make brick and burn them thoroughly. And they had brick for stone and slime for mortar. And they said, Go to, let us build us a city and a tower whose top may reach unto heaven." — **Οὐλύμποιο**, 1168, 571.

Any mountain whose summit was high enough, such as Sinai or Olympus, might thus furnish a convenient place for the fixed abode of the gods, where they might build their homes and have some of the comforts of family life. — **κῆρ**: 1014. It was not thought improper for gods to show anger (*χωόμενος*). "And while the flesh was yet between their teeth, ere it was chewed, the wrath of Jehovah was kindled against the people, and Jehovah smote the people with a very great plague." — **βῆ κατ' Οὐλύμποιο** (**Ὀλύμποιο**, 571) **καρήνων**: of course if the gods lived in heaven, they must come down to earth in order to work their will

among the children of men, as a system of telepathy had not yet been elaborated. "And Jehovah came down to see the city and the tower, which the children of men builded. . . . So Jehovah scattered them abroad from thence upon the face of all the earth: and they left off to build the city." Apollo is thought of as resting at his ease in his palace on Mt. Olympus when he hears the prayer of the priest.

45. **τόξα**: only one bow; the use of the plural visualizes its various parts. — **ὤμοισιν**: 1009. — **ἀμφηρεφέα** has its final vowel long here, although it is short by nature. See 1168 for explanation.

46. **ἔκλαγξαν**: like *πολυφλοίσβοιο* (vs. 34) is an onomatopoetic word, by the use of which we are made to *hear* the rattle of the arrows of the god in his rage. — **χωομένοιο** is used substantively, *of him enraged*.

47. **αὐτοῦ κῑνηθέντος**: 1111. — **νυκτί**: 1007. — **ϝεϝοικώς**. — **αὐτοῦ** is emphatic by position. It is none less than the mighty god himself who is now before us. **νυκτὶ ἐοικώς**: *like unto night*, both in swiftness of coming and in the awful gloom and dread which night brings to primitive peoples who have no adequate lighting facilities. This expression visualizes his appearance for the eye, as **ἔκλαγξαν** presents his coming to the ear. The topography is confused: 306, note to vs. 222.

139. Translate:

1. Apollo heard the Achaeans as they prayed. 2. The gods went down from the summits of Olympus. 3. Let us carry bows and quivers on (our) shoulders. 4. The arrows may clang upon the shoulders of the angry gods. 5. May we not come upon the children, beside the hollow ships. 6. They may return more safely home when they have sacked utterly the city of Priam.

LESSON XXIV

IMPERATIVE VERBS, ACTIVE

ILIAD, 48–52

140. Learn all the active imperative forms of λύω, 907.

141. Spend the next two lessons in a careful review of all forms and vocabularies that have been covered. Then read

again Homer's *Iliad*, 1–52, with special attention to each form, and more particularly the imperatives.

142. VOCABULARY

αἰεί, αἰέν (= **αἰρεί**) always, EVER, continually, eternally.

ἀργός, ή, όν bright, swift, flashing.

ἀργύρεος, η, ον silver(y), of silver.

αὐτάρ (**ἀτάρ** 571) but, moreover, on the other hand.

βάλλω (**βαλ-, βλη-**) **βαλέω, ἔβαλον, βέβληκα, βέβλημαι** throw, hurl, shoot, dash.

βιός, οῦ, ὁ bow.

γί-γνομαι (**γεν-, γενε-, γον-**) **γενήσομαι*, ἐγενόμην, γέγονα, γεγένημαι*** become, be, arise.

ἕζομαι (**σεδ-** 603), **ἕσσομαι, εἶσα, ἐ(ε)σσάμην** SIT down, seat.

ἐφ-ί-ημι (**σι-σημι** 603, **ση-, σε-** = **ή-, ἑ-**), **ἐφήσω, ἐφῆκα** (**ἐφέηκα**), **ἐφεῖκα*, ἐφεῖμαι***, *with dat.*, 1004, shoot against, hurl upon, send upon.

ἐχε-πευκής, ές sharp, biting.

θαμέες, ειαί, έα thick, crowded.

ἵ-ημι (= **σι-σημι** 603–4, **ση-, σε-** = **ή-, ἑ-**) **ἥσω, ἧκα** (**ἔηκα**), **εἶκα*, εἷμαι*** throw, hurl, shoot, send.

ἰός, οῦ, ὁ arrow.

μετά, *adv., and prep. gen., dat., and acc.*, with, in, among, amid, into the midst of, after, next to; *adv.*, among, after(ward), around, about, in the direction, in pursuit; *with gen.*, with; *with dat.*, among, in the midst of; *with acc.*, among, into the midst of, after, in pursuit of, to.

νέκῡς, νέκυος, ὁ dead body, corpse.

οὐρεύς, ῆος, ὁ mule.

Derivatives: hyper-bole, -bolic(al), para-bola, -ble, 593–597; gen-esis, hydro-, oxy-gen, theo-, cosmo-gony; sedentary; nec(ro)-polis, -logy, -mancy, -sis.

143. Translate:

1. *κιὼν κατ' Οὐλύμποιο καρήνων Ἀπόλλων ἔζετ' ἀπάνευθε νηῶν Ἀχαιῶν καὶ ἕηκε ἰὸν μετὰ στρατόν.* 2. *κλαγγὴ δ' ἀργυρέου βιοῦ ἣν δεινή.* 3. *Ἀπόλλων ἔχει βιὸν ἀργύρεον.* 4. *ἑκηβόλος ἐποίχεται πρῶτον οὐρῆας καὶ κύνας ἀργούς.* 5. *ὀλέκονται οὐρῆες καὶ κύνες ἀργοί.* 6. *ὁ θεὸς ἐφῑεὶς ἐχεπευκέα βέλεα αὐτοῖσιν (Ἀχαιοῖσιν) ἔβαλλεν.* 7. *πολλαὶ δὲ πυραὶ νεκύων ἐκαίοντο θαμειαί.* 8. *μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος.* 9. *ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι.* 10. *κλῦθί μευ, ἀργυρότοξε.* 11. *τόδε μοι κρήηνον ἐέλδωρ.*

144. Copy, scan, and translate:

Iliad, 48–52

ἕζετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὸν ἕηκεν·
δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.
οὐρῆας μὲν πρῶτον ἐπῴχετο καὶ κύνας ἀργούς, 50
αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς
βάλλ'· αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.

145. 48. **νεῶν** = *νηῶν*, 572, 992. — **μετὰ . . . ἕηκεν**: 1049. — **ἰόν**: the first arrow. The poet thus makes definite and clear the picture he is seeking to paint.

49. **δεινή**: *terrifying*. — **κλαγγή**: onomatopoetic. We thus *hear* the clang of the bow. The rhythm of the verse, especially toward the end, helps in producing this effect. — **βιοῖο**: gen. of source, 987.

50. **πρῶτον**: 780–781. — **ἐπῴχετο** [**ἐποίχομαι**] **ἀργούς**: swift as a silvery flash, a highly picturesque way of presenting the effect upon the eye of the swift glancing motion of the feet of dogs as they run.

This passage gives accurately the ordinary course of such plagues, where the poet, perhaps without realizing it, follows closely the results of modern medical science, in establishing the fact that such pestilences usually attack animals first, and from these the contagion would spread among human beings. During this whole procedure the god must be thought of as seated on some high point of vantage, perhaps a convenient cloud, or a hill in the neighborhood. He is of course invisible to the suffering Greeks, who perhaps have not as yet suspected the real cause of their afflictions. The clang of his bow might easily be mistaken for thunder. To us moderns it seems rather undignified, not to say bathos, to see the god so highly wrought up in his anger, coming down from Olympus with all the attributes of terror, ready to visit destruction upon the Greeks for their insult (through Agamemnon) to his priest, seat himself and turn his implements of death upon the mules and dogs of the camp, who had done him no wrong. This seems to be due to the fusion of two conceptions: 1) the poetic description of the wrath of the revengeful god, preparing to destroy those who have insulted his priest, and 2) the actual description of the usual course of a plague.

51. **αὐτοῖσι**: 1004, the men (their masters), as contrasted with the animals, 1041, 6. — **βέλος ἐχεπευκές**: for the metre, see 1168; 619. — **αὐτοῖσι** refers of course to the Greeks, and brings them into sharp prominence. "The plague did not stop with the animals, but even attacked their masters."

52. βάλλ' is emphatic by position, by the following pause, by the prolonged sound of the trilled λλ (making it onomatopoetic), and by meaning (imperfect). The imperfect represents a series of repeated actions. Observe how vividly the poet presents to the eye the great number of deaths due to the arrows of the god. We can see the funeral pyres, with their heaps of corpses, burning on every side.

On this whole passage, compare what Lessing says in the Laocoön, when discussing some of the fundamental differences between the art of the painter and that of the poet. "The picture of the plague. What do we see on the canvas? Dead bodies, the flame of funeral pyres, the dying busied with the dead, the angry god upon a cloud discharging his arrows. The profuse wealth of the picture becomes poverty in the poet. Now let us turn to Homer himself. The poet here is as far beyond the painter as life is better than a picture. Wrathful, with bow and quiver, Apollo descends from the Olympian towers. I not only see him, but hear him. At every step the arrows rattle on the shoulders of the angry god. He enters among the host like the night. Now he seats himself over against the ships, and with a terrible clang of the silver bow sends his first shaft against the mules and dogs. Next he turns his poisoned (deadly) darts upon the warriors themselves, and unceasing blaze on every side the corpse-laden pyres. It is impossible to translate into any other language the musical painting heard in the poet's words."

The stage is now all set for the introduction of the hero, the divine Achilles, who henceforth plays a prominent part, and is never wholly lost sight of for the rest of the poem.

146. Translate:

1. When the gods had come down from the summits of Olympus, they seated themselves apart from the ships and shot arrows among them, and a terrible clang arose from their silver bows. 2. All the gods have bows and quivers covered at both ends. 3. The bow of Apollo is of silver. 4. First let us attack the mules and swift dogs, and then hurling biting darts upon themselves, let us shoot (them). 5. Let many funeral pyres be burned. 6. Burn the pyres of dead bodies. 7. Shoot your sharp arrows, and sit down. 8. Attack the army of the Achaeans, for they insulted Chryses, the beloved priest of the great god, Apollo.

LESSON XXV

MIDDLE AND PASSIVE IMPERATIVE OF VERBS

ILIAD, 53–58

147. Review all the active forms of the imperative of λύω, 907, and learn the middle and passive forms, 913.

148. *Optional:*

149. VOCABULARY

ἀγείρω (ἀγερ-) ἤγειρα, ἀγήγερμαι collect, assemble, gather.

ἀν-ί-στημι (στη-, στα-), ἀναστήσω, ἀνέστησα (ἀνέστην), ἀνέστηκα, ἀνέσταμαι* stand up, set up, raise, (a)rise.

ἐννῆμαρ nine days.

ἐπεί when, since, for.

Ἥρη, ης, ἡ Hera, *consort of Zeus and queen of the gods.*

καλέω (καλε-, κλη-), καλέω, ἐκάλεσ(σ)α, κέκληκα*, κέκλημαι call, summon, convoke.

κήδω (κηδ-, κηδε-, καδ-), κηδήσω, ἐκήδησα*, κέκηδα* (*with gen.* 984), grieve, distress, hurt, afflict.

κῆλον, ου, τό arrow, shaft, dart.

λευκ-ώλενος, ον white-armed.

μετά-φημι (φη-, φα-), μεταφήσω, μετέφησα* speak among, address, converse with.

οἴχομαι (οἰχ-, οἰχε-, οἰχο-), οἰχήσομαι*, ᾤχωκα come, go, depart.

ὁμη-γερής, ές collected, assembled, gathered together.

ὁράω (ϝορ-, ϝιδ, ὀπ-), ὄψομαι, εἶδον, ὄπωπα see, behold, look, observe.

ὅτ(τ)ι that, because.

οὖν therefore, hence, now, then, in fact.

Derivatives: pan-orama, optic(al), syn-opsis, aut-opsy.

150. Translate:

1. *οἴχεο ἀνὰ στρατὸν Ἀχαιῶν.* 2. *οἰχέσθω ἀνὰ στρατόν.* 3. *κῆλα θεοῦ Ἀπόλλωνος οἴχονται ἀνὰ στρατὸν Ἀχαιῶν.* 4. *πόδας ὠκὺς* (1014) *Ἀχιλλεὺς ἐκαλέσατο λαὸν Ἀχαιῶν ἀγορήνδε.* 5. *θεὰ λευκώλενος Ἥρη ἐπὶ φρεσὶν ἔθηκε τὴν βουλὴν Ἀχιλῆι.* 6. *Ἥρη ἐκήδετο Δαναῶν* (984) *ὅτι τοὺς θνήσκοντας ὁράετο.* 7. *ἠγέροντο οἱ Ἀχαιοί, ἐγένοντο δ' ὁμηγερέες.* 8. *ἀνέστη* [*ἀνίστημι*] *πόδας ὠκὺς* (1014) *Ἀχιλλεὺς τοῖσιν Ἀχαιοῖσιν, μετέφη τε.*

151. Copy, scan, and translate:

Iliad, 53–58

ἐννῆμαρ μὲν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο,
τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς·
τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά, λευκώλενος Ἥρη·
κήδετο γὰρ Δαναῶν ὅτι ῥα θνήσκοντας ὁρᾶτο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὁμηγερέες τε γένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·

152. 53. **ᾤχετο** [οἴχομαι]: 973, 1.

54. **τῇ δεκάτῃ** (ἡμέρῃ): 1009, illa die decima, *on that (never-to-be-forgotten) tenth (day)*. — **τῇ** is emphatic, and of importance for the further development of the plot. Read again the note on **τόν** (vs. 11), 90. — **(ἐ)καλέσ(σ)ατο**: causative, 1069. — **ἀγορήν-δε**: 788, 4; 558.

55. **τῷ**: 997. — **ἐπὶ φρεσὶ θῆκε Ἥρη**: Achilles has an idea, which is represented by the poet as an inspiration from heaven. Such was a common belief regarding any plan which later developments showed to be fraught with more than ordinary consequences, but this of course could only be known after the events had transpired. "Now the city was large and great: but the people were few therein, and the houses were not builded. And my God put it into my heart to gather together the nobles, and the rulers, and the people." "And I arose in the night, I and some few men with me; neither told I any man what my God had put into my heart to do at Jerusalem: neither was there any beast with me, save the beast that I rode upon." "And during supper, the devil having already put it into the heart of Judas Iscariot, Simon's son, to betray him. . . ."

It is just as well not to ask why Agamemnon, the leader of the forces, who apparently was not yet aware of the cause of the plague, did not summon this assembly. The poet explains it by saying that Hera was responsible, and he thus frees Achilles from any blame in the matter.

Achilles is brought before us in a few verses as a chivalrous and generous-hearted warrior, and is contrasted with the selfish, grasping, and brutal Agamemnon. The poet does all this by indirection, with a very few words, yet so skillfully that henceforth the sympathies of the audience are with the hero.

λευκώλενος: the poet keenly senses the features of his objects which are distinctive and characteristic, and which visualize them best for his hearers. Thus when he says *white-armed* (**λευκώλενος**) Hera, one cannot

help seeing a beautiful and stately queen, with shining white arms. In the same way, the ships are *swift* (vs. 12), and *hollow* (vs. 26), Achilles *swift-footed* (vs. 58), Apollo a *sharp-shooter* (vss. 14, 21), and is a god *with a silver bow* (vs. 37), the Achaeans are *well-greaved* (vs. 17), the ransoms *shining* (vs. 23), the sea *loud-resounding* (vs. 34), Leto *flowing-haired* (vs. 36), the thigh-pieces of bulls and goats *fat* (vs. 40), Apollo's quiver *covered at both ends* (vs. 45), his bow *silver* (vs. 49, cf. vs. 37), his arrows *biting* (vs. 51), and the dogs are *swift as a silvery flash* (vs. 50).

56. **Δαναῶν**: 984. — **ὁρᾶτο** = **ὡράετο**, 584–585; 837; middle of interest, 1067, 2–3. Hera has a special affection for the Greeks: "She kept seeing her own Danaans dying." Observe the force of the imperfects: she had no opportunity to assuage her grief, because she had to keep watching her beloved Danaans perishing.

57. **ἤγερθεν** = **ἠγέρθησαν** [**ἀγείρω**]: aor. passive ind., 3d plur., *they were assembled*. This with the following phrase are good examples of epic fullness of expression.

58. **τοῖσι**: 997, or 1009. — **πόδας**: 1014.

153. Translate:

1. Nine days we shoot many arrows up through the camp of the well-greaved Achaeans. 2. Who summoned those people to the assembly? 3. The swift-footed Achilles called all these Achaeans to the assembly, because he was grieved for them in (his) heart. 4. We see many of the Achaeans dying, and we are grieved for them. 5. I suggest a noble plan to the son of Peleus in (his) heart. 6. We were assembled and became gathered together beside the swift ships of the Achaeans. 7. I arise and address these Danaans, who are gathered together.

LESSON XXVI

THE OPTATIVE MODE

ILIAD, 59–63

154. In the optative mode occur the present, aorist, perfect, and future perfect. The tenses have the same relation to time expressed as in the subjunctive, 905 note.

155. Learn the conjugation of the optative, active, and middle of λύω, 906, 912, and learn the declension of *μέγας great, mighty, large*, 733.

156. *Optional:*

157. VOCABULARY

ἄγε, ἄγετε [ἄγω] *strictly imperative, but used as an interj.*, up, come, go, go to.

ἀπο-νοστέ-ω*, ἀπονοστήσω, ἀπενόστησα return (home), go home, come, go.

ἄψ back (again), backward(s).

γέ *postpos. encl., emphasizing the preceding word or clause*, at least, indeed, at any rate.

δαμάζω (δαμαδ-), δαμά(σ)ω (603–604) **ἐδάμασ(σ)α**, subdue, overcome, crush, DOMINATE.

ἐρέω (ἐρεϝ-) (*def.*) ask, inquire, seek.

λοιμός, οῦ, ὁ plague, pest(ilence).

μάντις, ιος, ὁ seer, prophet, soothsayer.

οἴω (ὀΐω) (οἰ-, οἰε-), οἰήσομαι*, ὠϊσάμην think, suppose, imagine, expect, believe.

ὁμοῦ together, at the same time.

ὄναρ (*indecl.*) **τό** dream.

ὀνειρο-πόλος, ου, ὁ dream interpreter, dreamer of dreams.

πάλιν back, backward(s), again, anew.

πλάζω (πλαγγ-), πλάγξομαι, ἔπλαγξα, beat (back), baffle, (cause to) wander.

π(τ)όλεμος, ου, ὁ war, battle, fray.

τις, τι (*encl.*) some (one), something, any (one), any(thing); **τι** *as adv.* (780–781) at all.

Derivatives: nost-algia; dame; oneiro-mancy, -scopy, critic; palin-genesis, -ode, -drome; Planctae; polem-ic(al).

158. Translate:

1. *οἴει Ἀχιλλεὺς τοὺς Ἀχαιοὺς ἀπονοστήσειν οἴκαδε.* 2. *Ἀχαιοὶ οὐκ ἔφυγον θάνατον, τοὺς γὰρ πόλεμος ἐδάμασε καὶ λοιμὸς ὁμοῦ.* 3. *ἐρείομεν τοῦτον μάντιν, ὁ γὰρ φίλος ἐστὶν Ἀπόλλωνι.* 4. *ἑκηβόλος βάλλοι ὀιστοὺς πολλοὺς ἀνὰ στρατὸν Ἀχαιῶν.* 5. *βουλὴν Διὸς τελείομεν.* 6. *πόλεμος κακὸς ὀλέκοι κακῶς Δαναούς, οὕνεκ' ἠτίμασαν Ἀπόλλωνα.* 7. *πῦρ μέγα καίοι ἑκατόμβᾱς ταύρων ἠδ' αἰγῶν.* 8. *τελέσειε βουλὴν ἑκηβόλος ἄναξ.* 9. *ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες ἐκπέρσαι Πριάμοιο πόλιν, ἐὺ δ' οἴκαδ' ἱκέσθαι, παῖδα*

δ' ἐμοὶ λύσαιτε φίλην. 10. τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.

159. Copy, scan, and translate:

Iliad, 59–63

"Ἀτρεΐδη, νῦν ἄμμε πάλιν πλαγχθέντας ὀΐω
ἂψ ἀπονοστήσειν, εἴ κεν θάνατόν γε φύγοιμεν,
εἰ δὴ ὁμοῦ πόλεμός τε δαμᾷ καὶ λοιμὸς Ἀχαιούς.
ἀλλ' ἄγε δή τινα μάντιν ἐρείομεν ἢ ἱερῆα
ἢ καὶ ὀνειροπόλον, καὶ γάρ τ' ὄναρ ἐκ Διός ἐστιν,

160. 59. **ὀΐω** is trisyllabic; observe its accent and breathing. — **ἄμμε** [ἐγώ] 971, acc. plur., *us.* — **πάλιν πλαγχθέντας**: *i.e.* without having captured Troy, the object of the expedition.

60–61. **φύγοιμεν . . . δαμᾷ** = δαμάει = δαμασει [δαμάζω], 603–604; 584–585, 973, 2: by the use of the optative in the first clause and the future indicative in the second, Achilles would imply that he felt it more probable that they would all die there rather than escape.

62. **τινα** [τὶς, τὶ]: acc. sing. masc. — **μάντιν ἐρείομεν**: when an insoluble difficulty of any kind arose among uncivilized peoples, it was customary to consult a specialist in theology, a priest, a prophet, or any one to whom the lord had revealed his will directly or indirectly, as through dreams. The true significance of dreams could be known only by those to whom the god had given the faculty of interpreting them, as to Joseph and to Daniel. Read 1 Sam. ix, 3–10, and 2 Kings i, 2–3. — **ἐρείομεν** = ἐρεύομεν = ἐρεύωμεν, 800, 1098. — **ἢ καί**: *or even.* — **καὶ γάρ τ' ὄναρ**: *for the dream also*, as well as other signs and portents.

The abrupt action of Achilles in thus bluntly addressing his commander in chief, and apparently without previous consultation with him, practically demanding before all the common soldiers that the expedition should be given up and that all should return home, is most remarkable and is sure to be resented by Agamemnon. But then Hera is to blame (read the note on vs. 55). Thus the poet gives good and sufficient grounds for the righteous indignation of Agamemnon, and at the same time prevents the sympathies of his audience from being alienated from the hero.

161. Translate:

1. All these Achaeans are driven back, and they will return homeward, if haply they may escape evil death.

2. They will not escape death, for war and pestilence will crush them at the same time. 3. May the fire burn the hecatombs of bulls and of goats beside the swift ships of the Achaeans. 4. May the great gods shoot many arrows up through the camp of the Danaans. 5. May all the Danaans fulfill the plans of Zeus and escape evil death. 6. May the war and pestilence at the same time crush these wicked people, because they dishonored Chryses, priest of Apollo the free-shooter.

LESSON XXVII

THE PASSIVE VOICE

ILIAD, 64–69

162. Learn the principles of formation and the conjugation of the passive of λύω and of *τρέφω*, all modes, 888–896, 916–921, 935, read 810–812, and review the preceding lesson in Homer for the connection of thought.

163. *Optional:*

164. VOCABULARY

αἰ (= **εἰ** 127), if, whether.

ἀμῦνω (**ἀμυν-**), **ἀμυνέω***, **ἤμῦνα** ward off, defend, protect, avert.

ἀπό *adv., and prep. with gen.*, off, from, away, back.

ἀρήν, ἀρνός, ὁ, ἡ lamb.

βούλομαι (**βουλ-, βουλε-**), **βουλήσομαι***, **βέβουλα, βεβούλημαι***, **ἐβουλήθην*** wish, desire, be willing, prefer.

εἴ τε (**εἴτε**) . . . **εἴ τε** (**εἴτε**) whether . . . or.

ἐπι-μέμφ-ομαι, ἐπιμέμψομαι*, **ἐπεμέμψάμην***, **ἐπεμέμφθην*** blame, find fault (with), reproach.

εὐχωλή, ῆς, ἡ vow, boast, prayer.

ἦ (**τοι**) (**ἦτοι**) surely, indeed, truly, certainly, for a fact.

Θεστορίδης, ᾱο, ὁ son of Thestor, *Calchas.*

Κάλχᾱς, αντος, ὁ Calchas.

κνίση, ης, ἡ fat, savor, odor of roast meat.

λοιγός, οῦ, ὁ destruction, ruin, death, curse.

ὅ γε, ἥ γε, τό γε (**ὅγε, ἥγε, τόγε**) this, that; he, she, it.

οἰωνο-πόλος, ου, ὁ bird-interpreter, augur, soothsayer, seer.

ὅ(σ)-τις, ἥ-τις, ὅ(τ)-τι who(so)ever, whichever, what(so)ever; who, which, what; **ὅ(τ)τι** *as adv.*, 780–781, why.

πώς *encl.*, (in) some way, somehow, (in) any way, perhaps.

τέλειος, η, ον complete, finished, full-grown, unblemished, perfect.

τόσ(σ)ος, η, ον so much, so great, so large, so many, so long.

165. Translate:

1. ὀνειροπόλος εἶποι ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων. 2. οὐκ ἐλύθη θυγάτηρ ἱερῆος. 3. παῖδες Ἀχαιῶν ἐλύθησαν Ἀγαμέμνονι. 4. ἐλύθητε, Δαναοί, γέροντι. 5. ἤγερθεν Ἀχαιοί. ἠγέρθησαν Ἀχαιοί. 6. ἐδάμησαν Ἀχαιοὶ πολέμῳ τε καὶ λοιμῷ ὁμοῦ. 7. πάντες ἥρωες ἐπλάγχθησαν πάλιν. 8. θεοὶ ἐπιμέμψονται Ἀχαιούς, οὕνεκα τὰς εὐχωλὰς οὐκ ἐτέλεσαν καὶ τὰς ἑκατόμβας ἀρνῶν αἰγῶν τε τελείων οὐκ ἔκηαν. 9. Ἀπόλλων βούλεται ἀντιάειν κνίσης (982) ἀρνῶν αἰγῶν τε τελείων καὶ λοιγὸν ἀμῦναι ἡμῖν. 10. Κάλχας Θεστορίδης οἰωνοπόλων ὄχ' ἄριστος εἶποι μῆνιν Ἀπόλλωνος.

166. Copy, scan, and translate:

Iliad, 64–69

ὅς κ' εἴποι, ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων,
εἴ τ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται εἴ θ' ἑκατόμβης, 65
αἴ κέν πως ἀρνῶν κνίσης αἰγῶν τε τελείων
βούλεται ἀντιάσας ἡμῖν ἀπὸ λοιγὸν ἀμῦναι."
ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ' ἄριστος,

167. 64. **εἴποι**: 1145. — **ὅτι**: 780–781, 1014. — **τόσσον**: 780–781. Apollo, as god of health and disease, would be the first one thought of in the present emergency. — **ὅς κ' εἴποι**: 580, 581, 1174.

65. **εὐχωλῆς, ἑκατόμβης**: 979, 6: *on account of a vow* (unfulfilled), *or on account of a hecatomb* (unoffered). "When thou shalt vow a vow unto Jehovah thy God, thou shalt not be slack to pay it: for Jehovah thy God will surely require it of thee; and it would be sin in thee." Cf. the vow of Jacob, Gen. xxviii, 20–22, and of Jephthah, Judges xi, 30–39. Achilles suggests some of the stock reasons why a god might be en-

raged. Apparently no one, apart from the seer, knew the real cause of the god's anger.

66. κνίσης: 982. — τελείων goes with both nouns.

67. βούλεται: 800. — ἡμῖν [ἐγώ]: dat. plur., 997. — ἀπὸ . . . ἀμῦναι 1048–1049.

66–67. The doubtful tone here shows that Achilles does not feel at all certain that they will be successful in their appeal to the free-shooter. Of course if the god has been offended, he must first be appeased before he will listen to their prayer or accept their offering, "for the sacrifice of the wicked is an abomination unto Jehovah." "Hear, O earth: behold I will bring evil upon this people . . . , because they have not hearkened unto my words, nor to my law, but rejected it." "To what purpose cometh there to me incense from Sheba, and the sweet cane from a far country? Your burnt offerings are not acceptable, nor your sacrifices sweet unto me." But if they once succeeded in allaying the hot wrath of their god, the best way to win favor with him was to give him a good dinner of nice roast lamb or kid. "And he shall say, Where are their gods, their rock in whom they trusted; who did eat the fat of their sacrifices and drank the wine of their drink offerings?" "And when thou preparest a bullock for the sacrifice, in performing a vow, or peace offerings unto Jehovah: then shall he bring with a bullock a food offering of three tenths of an ephah of flour, mingled with half an hin of oil." Of course the animals offered in sacrifice must be of the choicest, fat and sleek, with no blemish or disease whatsoever.

Seeing that everything is going to ruin, Achilles suggests to Agamemnon, commander in chief of the allied expedition, that they attempt to save at least the lives of those remaining. The only way he sees of doing this is to abandon the undertaking and return home. He suggests further that they consult some holy man of God, who may tell them what the trouble is and help them to avert the anger of the divinity from those who are still alive.

It is characteristic of the psychology of primitive peoples to see in the operations of nature the direct action of their gods, beings created in their own image, with feelings and passions like unto their own. If good fortune befell a people it was a mark of the special favor of their divinity; if evil came it was a sign of his displeasure, and some one had sinned, whom the god was seeking to punish. "And Nathan said to David, . . . Wherefore hast thou despised the commandment of Jehovah, to do evil in his sight? . . . Howbeit, because by this deed thou hast given great occasion to the enemies of Jehovah to blaspheme, the child also that is born unto thee shall surely die. . . . And it came to pass

on the seventh day, that the child died." "Then there was a famine in the days of David, three years, year after year; and David inquired of Jehovah. And Jehovah answered, It is for Saul, and for his bloody house, because he slew the Gibeonites." "But the men of Sodom were wicked and sinners before Jehovah exceedingly. . . . Then Jehovah rained upon Sodom and upon Gomorrah brimstone and fire from Jehovah out of heaven; and he overthrew those cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground." "So there went up thither of the people about three thousand men: and they fled before the men of Ai. And the men of Ai smote of them about thirty and six men: for they chased them from before the gate even unto Shebarim. . . . And Joshua rent his clothes and fell to the earth upon his face before the ark of Jehovah. . . . And Jehovah said unto Joshua, Get thee up; wherefore liest thou thus upon thy face? Israel hath sinned, and they have also transgressed my covenant which I commanded them: for they have taken even of the accursed thing. . . . Therefore the children of Israel could not stand before their enemies, but turned their backs before their enemies, because they were accursed. Neither will I be with you any more except ye destroy the accursed from among you." Cf. Tennyson, *The Victim.*

68. **κατ' . . . ἔχετο**: 1049.

68–69. Although not called upon by name, Calchas here comes dramatically forward, not from any egotism, but from a proper self-evaluation. Homer's heroes seem to have had little of that mock modesty, humility, and self-depreciation in vogue to-day, which as found in our own modern life seems to be primarily of Semitic ancestry. "And Abraham answered and said, Behold now, I have taken upon me to speak unto Jehovah, which am but dust and ashes." "How then can man be just with God? or how can he be clean that is born of a woman? Behold, even the moon hath no brightness, and the stars are not pure in his sight: how much less man, that is a worm! and the son of man which is a worm!" "But I am a worm, and no man; a reproach of men, and despised of the people."

69. **οἰωνοπόλων**: birds, especially high-flying ones, which went up to heaven, might reasonably be expected to become acquainted at times with the will of the gods. This knowledge could be gained by mortals who knew how to interpret their movements and cries, or who had learned their language, as in Hebrew legend Solomon is reputed to have done. "And Solomon's wisdom excelled the wisdom of all the children of the east and all the wisdom of Egypt. For he was wiser than all men. And he spake with trees, from the cedar that is in

Lebanon even unto the hyssop that springeth out of the wall: he spake also with beasts and birds and creeping things and with fishes."

168. Translate:

1. Calchas, son of Thestor, is the seer who may tell the Danaans why Phoebus Apollo is so greatly enraged. 2. Did Apollo blame the Achaeans on account of a vow, or on account of a goodly hecatomb of unblemished lambs and goats? 3. Apollo the free-shooter did not wish to partake of the fat of unblemished lambs and goats, but he warded off evil destruction for the Danaans. 4. When the swift-footed Achilles had spoken thus he sat down, and the good(ly) seer, Calchas, son of Thestor, arose and spoke among the Achaeans in the assembly. 5. May Calchas, son of Thestor, far the best of seers, speak the will of Zeus.

169. *Optional. At this point a thorough review of all the preceding Homer should be taken; all the paradigms of all the nouns should be memorized; the irregular adjectives should now be learned, and a review taken of all the others; and the verb* λύω *in all its forms, including infinitives and participles, should be mastered before attempting to read further. A good plan to fix both forms and vocabulary is to take each word of the* Iliad *as it appears in the text, locate the form, and give the meaning of the word according to the model found in the vocabulary at the end of this book. This should be done orally for these verses, and this should be followed by a comprehensive written examination. A good drill on these will materially lighten the following work.*

LESSON XXVIII

ADJECTIVES OF THE THIRD DECLENSION

ILIAD, 70–75

170. Only the masculine and neuter of these adjectives have separate forms in the third declension. When the feminine differs from the masculine, it is of the first declension.

171. 1) Learn the declension of all the regular adjectives of the third declension (725–732). The feminine of these adjectives ending in *-ă* is declined like *θάλασσα sea*, 663.

2) Review the paradigms of all the third declension nouns, 680–710.

172. *Optional:*

173. VOCABULARY

ἀγορά-ομαι, ἠγορησάμην harangue, address an assembly.

***εἴδω (εἰδομαι) (ϝειδ-, ϝοιδ-, ϝιδ-), εἰδήσω (εἰσομαι), εἶδον, οἶδα,** *pluperf.* **ᾔδεα**; *in act., aor.*, see; *fut. and perf.*, know; *mid.*, seem, appear.

εἴσω *often with acc.*, into, to, within.

ἑκατη-βελέτης, ᾱο, ὁ free-shooter, free-shooting, sharp-shooter.

ἑο *gen.* 760, **οἱ** *dat.* (*encl.*), (of) him, her, it.

ἡγέ-ομαι, ἡγήσομαι, ἡγησάμην, ἧγημαι* *with dat.*, 1001, lead, guide, lead the way; *with gen.*, 985, command, rule.

κέλομαι (κελ-, κελε-, κλ-), κελήσομαι, ἐκεκλησάμην* (ἐκεκλόμην) urge, command, bid, request.

μῡθέ-ομαι, μῡθήσομαι, ἐμῡθησάμην speak, tell, declare.

ὅς, ἥ, ὅν (ἑός, ἑή, ἑόν) his, her(s), its (own).

πόρον (πορ-, πρω-) (= **ἔπορον**, 837), (*2d aor., no pres.*); give, grant, furnish, bestow; *perf.* **πέπρωται** it is fated.

πρό *adv., and prep. with gen.*, before, in front, forth, forward.

φρονέ-ω, φρονήσω*, ἐφρόνησα*, think, consider, plan; **εὖ φρονέω** be well (kindly) disposed, be wise, think carefully.

ὦ *interj.*, O!

Derivatives: hegemony; wit, wot, wise, witch, wizard, idol, kaleido-scope, idea(l); sage, presage, 603, 604, 621.

174. 1. Ἀχιλεὺς πόδας ὠκὺς ὡς εἶπε καὶ ἕζετο, τοῖσιν δ' Ἀχαιοῖσιν ἀνέστη Κάλχᾱς, οὔνεκ' ἦν ὄχ' ἄριστος οἰωνοπόλων

καὶ ᾗδη [*εἴδω] πάντα, μάλιστα δὲ πάσας βουλὰς θεῶν. 2. Κάλχας ἡγήσατο νήεσσι θοῇς Ἀχαιῶν εἰς Ἴλιον. 3. θεοὶ ἔπορον Κάλχαντι μαντοσύνην, διὰ τὴν ἡγήσατο νήεσσιν Ἀχαιῶν Ἴλιον εἴσω. 4. μάντις Ἀχαιοῖσιν ἐὺ φρονέων ἠγορήσατο καὶ μετέειπεν.

175. Copy, scan, and translate:

Iliad, 70–75

ὃς ᾔδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα, 70
καὶ νήεσσ' ἡγήσατ' Ἀχαιῶν Ἴλιον εἴσω
ἣν διὰ μαντοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων·
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
"ὤ Ἀχιλεῦ, κέλεαί με, διίφιλε, μυθήσασθαι
μῆνιν Ἀπόλλωνος, ἑκατηβελέταο ἄνακτος· 75

176. 70. **ὃς ϝῄδη** [*εἴδω 966]. — **τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα** participles of εἰμί, 964, used substantively with the "article," 1034, *both what is and shall be and was before*, that is, he knew everything. Observe how the characters of epic surpass all ordinary mortals. To forward the action and bring about such far-reaching results, we must have the best seer (**οἰωνοπόλων ὄχ' ἄριστος**, vs. 69) the world can afford. Read again the note to vs. 15, § 90.

71. **νήεσσ'** (ι) 1001. — **Ἴλιον** *the Troad*, not Troy.

72. **ἣν** [ὅς, ἥ, ὅν] *his own*. — **τήν** rel. pron. — **οἱ** [ἑο] 760. Such a difficult undertaking as the guiding of the ships for so great a distance, through strange seas, could only be accomplished by the direct assistance of the god, just as the Israelites were guided by Jehovah in their long and difficult journey to Palestine. A soothsayer regularly accompanied all ancient military expeditions, to interpret the will of the gods, and to guide the people aright. In many cases they doubtless had superior knowledge, which would help to explain their hold on the masses. "Moses was learned in all the wisdom of the Egyptians." "And there arose not a prophet since in Israel like unto Moses, whom Jehovah knew face to face." "And Moses called unto all Israel and said unto them, . . . I have led you forty years in the wilderness." "Thou leddest thy people like a flock by the hand of Moses and Aaron." — **μαντοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων**: that is, he was a prophet inspired of his god, an idea which those of his class have never been at pains to controvert.

"Then came the word of Jehovah to Jeremiah the prophet." "The word that Jehovah spake against Babylon and against the land of the Chaldaeans by Jeremiah the prophet." "Thus saith Jehovah."

73. σφιν [ἑο]: 760.

74. κέλεαί με: when Calchas says: "you urge *me* to speak," his statement is only relatively true, but since he is fully conscious, as are Homer's hearers, that he is οἰωνοπόλων ὄχ' ἄριστος, there is nothing out of place in his stepping forward. In fact this was the only proper course for him to pursue, and was thought of as perfectly natural by all concerned. Owing to later developments, Agamemnon would be perfectly justified in suspecting a collusion between him and Achilles.

Observe the spondaic ending, which brings this verse, and particularly the last word, into strong prominence, as being of more than ordinary importance. This gives an air of solemnity and slow-measured speech to the words of Calchas.

75. Ἀπόλλωνος ϝεκετηβελέταο ϝάνακτος.

177. Translate:

1. I spoke thus and sat down. 2. Calchas the son of Thestor who arose was far the best of seers, but he did not know everything. 3. Who knows what is, what was, and what shall be? 4. We do not know the will of all the gods who have Olympian homes. 5. Calchas the seer, who was far the best of soothsayers, guided the ships of the Achaeans into Ilium by his gift of prophecy which the gods gave to him. 6. Phoebus Apollo granted to many Achaeans the gift of prophecy. 7. Since we are well disposed toward the Danaans, we addressed them and spoke among them.

LESSON XXIX

DEMONSTRATIVE PRONOUNS

ILIAD, 76–80

178. Learn the declension of all the demonstrative pronouns, and of *αὐτός*, 765–766, 771–772, 774–775, together with their uses, 1028–1041.

179. *Optional:*

180. VOCABULARY

ἀρήγ-ω, ἀρήξω, ἤρηξα (*with dat.*, 996), help, assist, succor.

ἔπος, εος, τό word, saying, command, speech.

ἦ surely, indeed, truly, for a fact.

κρατέω (**κρατεσ-**), *with gen.*, 985, rule, bear sway.

κρείσσων, ον, *comparative of* **κρατύς**, mightier, more powerful, better.

μέγας, μεγάλη, μέγα great, large, tall, mighty.

ὅ-δε, ἥ-δε, τό-δε this (here).

ὄμνῡμι (**ὀμ-, ὀμο-, ὀμε-**), **ὀμοῦμαι** (= **ὀμό(σ)ομαι** = **ὀμόομαι** 603, 584–585), **ὤμοσ(σ)α, ὀμώμοκα*, ὀμώμο(σ)μαι*, ὠμό(σ)θην*** swear, pledge with an oath, swear by as witness, swear to.

οὗτος, αὕτη, τοῦτο that.

πρό-φρων, ον eager, zealous, glad, joyful, kindly.

συν-τί-θημι (**θη-, θε-**), **συνθήσω. συνέθηκα, συντέθεικα*, συντέθειμαι*, συνετέθην** put together, unite, perceive, comprehend, heed.

τοι-γάρ therefore.

χέρης, ες (*dat.* **χέρηι**), worse, inferior, underling, subject, meaner.

Derivatives: epic, ortho-epy; demo-, aristo-, auto-, pluto-, theo-cracy; mega-phone, -cephalous, megalo-mania, -polis, -saurus; syn-thesis.

181. Translate:

1. Ἀγαμέμνων διίφιλος ἐκέλετο τόνδε μάντιν μῡθήσασθαι τὰς βουλὰς θεῶν πάντων. 2. μῡθήσομαι μῆνιν Ἀπόλλωνος Ἀχαιοῖσιν. 3. μῆνις Ἀπόλλωνος ἑκατηβελέτᾱο ἄνακτος ἣν οὐλομένη Ἀχαιοῖσιν, ἔτευχε γὰρ αὐτοὺς ἑλώρια κύνεσσι πᾶσι. 4. ἐγὼ ἐρέω, εἰ συνθήσεις καί μοι ἀρήξεις πρόφρων ἔπεσι χερσί τε. 5. εἰ Κάλχᾱς ἐρέει, χολώσει Ἀγαμέμνονα, ὃς μέγα κρατέει πάντων Ἀργείων. 6. οὗτοι Ἀχαιοὶ πείθονται Ἀγαμέμνονι. 7. βασιλεὺς κρείσσων ἐστὶν ἀνδρὸς ἄλλου (993), ὅτε δὲ χώσηται ἀνδρὶ χέρηι, τὸν ὀλέκει κακῶς. 8. Ἀγαμέμνων βασιλεὺς ἐχώσατο Κάλχαντι χέρηι ἀνδρί, οὕνεκα ἐμῡθήσατο μῆνιν Ἀπόλλωνος.

182. Copy, scan, and translate:

Iliad, 76–80

τοιγὰρ ἐγὼν ἐρέω, σὺ δὲ σύνθεο καί μοι ὄμοσσον 76
ἦ μέν μοι πρόφρων ἔπεσιν καὶ χερσὶν ἀρήξειν.

ἦ γὰρ ὀΐομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων
Ἀργείων κρατέει καί οἱ πείθονται Ἀχαιοί.
κρείσσων γὰρ βασιλεύς, ὅτε χώσεται ἀνδρὶ χέρηι· 80

183. 76. **ἐγὼ ϝερέω.** — **σύνθεο** [*συντίθημι*] : imperat., 960.

77. **μοι** : 996. — **πρόφρων** : observe that the Greek uses the adjective where the English idiom would ordinarily prefer the adverb. — **ἔπεσιν καὶ χερσὶν** : 1005. The prophet signifies his willingness to impart the desired information, but knowing the truth will hurt, he requests a sworn pledge and an assurance of protection. As he will have to indicate that Agamemnon is guilty, and as all are well aware of the violent temperament of the son of Atreus, he makes the legitimate demand that Achilles will not merely stand and talk while the god's holy prophet is being roughly handled. Observe in vs. 76 the emphasis placed upon **ἐγώ** and **σύ** (which are always emphatic when expressed, since they are contained in the personal endings of the verb and are ordinarily omitted). "*I* am willing to perform *my* duty, if *you* will see to *yours*." — **ἔπεσιν καὶ χερσίν** : "by word and deed."

78. **χολωσέμεν** = χολώσειν, 908; observe its accent, 902, 2. — **ὁΐω Κάλχαντα χολώσειν ἄνδρα, ὃς μέγα κρατέει πάντων Ἀργείων.** **μέγα** : 780–781. Some see in the wavering meter of this verse an indication of an attempt to portray the wavering of the mind of the soothsayer in his fear of Agamemnon.

79. **Ἀργείων** (another name for the Greeks before Troy), 985. — **οἱ** can be only the dat. of **ἑο**, 760, since it is an enclitic (as can be seen from the accent of **καί**, 550, and formerly had ϝ before it (**ϝοι**) as is seen from the meter, 1173, 1175. It is a dative with a special verb, 996. Calchas gives it as his opinion that what he has to say will enrage Agamemnon, whom he does not mention by name, however, but describes so accurately that no one could be in the least doubt as to whom he means.

80. **κρείσσων (ἐστίν) βασιλεύς** : that is, when a king and a man of the common people become at odds, the king is the mightier, and naturally will punish the ordinary man for his presumption. — **ἀνδρί** : 996.

184. Translate :

1. The seer will speak if Achilles will hearken and swear to defend him zealous(ly) with words and hands. 2. I think Calchas will enrage Agamemnon, who rules all the Argives, and the Achaeans obey him. 3. Agamemnon is

king and is mightier than the seer or any other inferior man. 4. When the king is enraged at an inferior man, he will destroy him, for he is mightier.

LESSON XXX

PERSONAL AND POSSESSIVE PRONOUNS

ILIAD, 81–85

185. Learn the declension of the personal and possessive pronouns, 760–764.

186. *Optional:*

187. VOCABULARY

ἀπ-αμείβ-ω, ἀπαμείψω*, ἀπήμειψα, ἀπημείφθην* (ex)change; *middle*, reply, answer.

αὐτ-ήμαρ the (self)same day.

ἑός, ἑή, ἑόν (= **ὅς, ἥ, ὅν**), his, her(s), its, his own, her own, its own.

θαρσέ-ω, θαρσήσω*, ἐθάρσησα, τεθάρσηκα take heart, take courage, be bold, dare, be resolute.

θεο-πρόπιον, ου, τό oracle, prophecy.

κατα-πέσσω (πεκ-, πεπ-), καταπέψω*, κατέπεψα, καταπέπεμμαι*, κατεπέφθην* digest, repress, cook.

κότος, ου, ὁ grudge, rancor, hate.

μάλα very, exceedingly, even, by all means, much, enough.

μετ-όπισθε(ν) afterward(s), later, hereafter.

ὄφρα until, in order that, while.

πέρ *encl.*, exceedingly, very, even (if), although.

πρόσ-φημι (φη-, φα-), προσφήσω, προσέφησα* speak to, address.

σαό-ω, σαώσω, ἐσάωσα, ἐσαώθην, save, protect, rescue, preserve.

στῆθος, εος, τό breast, chest.

φράζω* (φραδ-), φράσω*, ἔφρασα ((ἐ)πέφραδον), πέφρακα*, πέφρασμαι*, ἐφράσθην tell, point out, declare; *mid.* consider, plan, think.

χόλος, ου, ὁ hot, furious wrath, blind anger, CHOLER.

Derivatives: amoeba, amoebean (593–595); pep-sin, -tic, eu-, dys-pep-sia, -tic; opistho-dome, -graphy; stetho-scope; phrase-o-logy, peri-phrasis, para-phrase.

188. Translate:

1. Ἀγαμέμνων ἄναξ ἀνδρῶν καταπέψει χόλον αὐτῆμαρ, ἀλλὰ μετόπισθεν ἕξει [ἔχω] κότον ἐν οἷσι στήθεσσιν, ὄφρα τελέσσῃ.

2. πόδας ὠκὺς Ἀχιλλεὺς φράσεται εἰ σαώσει Κάλχαντα μάντιν ὄχ' ἄριστον. 3. Κάλχᾱς θαρσήσει καὶ ἐρέει θεοπρόπιον Ἀπόλλωνος. 4. μάντις οἶδε θεοπρόπια πάντα.

189. Copy, scan, and translate:

Iliad 81–85

εἴ περ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ, 81
ἀλλά τε καὶ μετόπισθεν ἔχει κότον, ὄφρα τελέσσῃ,
ἐν στήθεσσιν ἑοῖσι. σὺ δὲ φράσαι, εἴ με σαώσεις."
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"θαρσήσας μάλα εἰπὲ θεοπρόπιον, ὅτι οἶσθα· 85

190. 81. **εἴ περ γάρ τε** *for even if.*

82. **τε καί** *also.* — **ὄφρα τελέσσῃ** (parenthetical): *i.e.*, till he obtains his revenge.

81–82. **χόλος, κότος**: the first of hot resentment, which may pass, the second of a deep-seated grudge, which calculates upon revenge.

83. **ἐν στήθεσσιν ἑοῖσι**: the possessive pronoun is emphatic, to indicate that he keeps it absolutely secret and bides his time for revenge. — **στήθεσσι**: plural, to individualize the various parts of the chest. — **σύ**: everything now depends upon *you*. — **φράσαι**: imperative.

A Silver Coin of Syracuse

The profile of the nymph Arethusa has been styled the most exquisite Greek head known to us.

It has always been dangerous to arouse the wrath of a king or of a god; for even though they did not exact vengeance immediately they would hold the grudge, sometimes even to the third and fourth generation of the children of the sinner, till they had obtained full satisfaction. Then, too, when once their wrath was kindled, they were notoriously and recklessly cruel in revenging themselves. "The wrath of a king is as messengers of death, but a wise man will pacify it." "The king's wrath is as the roaring of a lion; but his favor is as dew upon the grass." "Kiss the son (*i.e.* the king), lest he be angry, and ye perish from the way when his wrath is kindled but a little." "And when the people complained it displeased Jehovah:

and Jehovah heard it: and his anger was kindled; and the fire of Jehovah burnt among them, and consumed them that were in the uttermost parts of the camp."

The seer really had more power than Agamemnon, who is compelled to yield to him, as we learn in the sequel; but he does not wish to expose himself unnecessarily either to any rashness on the part of the king in his hot wrath nor to his plotting afterward, should he cherish a grudge.

85. **εἰπέ**: imperative, observe accent, 902, 1.

191. Translate:

1. The very mighty king was enraged at an inferior man, but on that selfsame day he digested his wrath. 2. Many men have evil grudges in their own breasts until they accomplish (them). 3. Let us consider if we will save the king of men Agamemnon. 4. The seer will take courage and speak the oracles of the gods, for he knows them all.

LESSON XXXI

RELATIVE, INTERROGATIVE, AND INDEFINITE PRONOUNS

ILIAD, 86–92

192. Learn the declension of the relative, interrogative, and indefinite pronouns, 767–773, 776–777.

193. *Optional:*

194. VOCABULARY

ἀ-μῦμων, *ον* blameless, noble.

ἀνα-φαίνω (**φαν-**), **ἀναφανέω**, **ἀνέφηνα**, **ἀναπέφηνα***, **ἀναπέφασμαι**, **ἀνεφάνην** reveal, show (up), manifest.

αὐδά-ω, **αὐδήσω***, **ηὔδησα** speak, say, declare, shout, cry out.

βαρύς, **εῖα**, **ύ** heavy, weighty, violent, severe, grave, serious.

δέρκομαι (**δερκ-**, **δορκ-**, **δρακ-**), —, **ἔδρακον**, **δέδορκα**, **ἐδέρχθην*** (**ἐδράκην**)* see, look, behold.

ἐπι-φέρω (**φερ-**, **οἰ-**, **ἐνεκ-**), **ἐποίσω**, **ἐπήνεικα** (**ἐπήνεικον**), **ἐπενήνοχα***, **ἐπενήνεγμαι***, **ἐπηνέχθην*** bear upon, bear against.

ζώ-ω live.

ἤν (= **ἄν**) if.

θεο-προπίη, ης, ἡ oracle, prophecy.
μά *adv. of swearing*, surely, verily.
ὅς τε, ἥ τε, ὅ τε (**ὅστε, ἥτε, ὅτε**) who, which, what(ever).
οὐ-δέ not even, and not, nor, but not.
σύμ-πᾶς, σύμ-πᾶσα, σύμ-παν all (together).
χθών, χθονός, ἡ earth, land, country.

Derivatives: phenomenon, dia-phanous, phan-tasm, -tom, fan-tasy, -cy; bar-o-meter, -y-tone; Dorcas, drag-on, -oon; epi-zoötic, zoö-logy, -chemistry, -morphism, proto-, palaeo-, meso-, ceno-, eo-, a-zoic; chthon-ic, -o-phagy.

195. Translate:

1. πόδας ὠκὺς Ἀχιλλεὺς εἶπε μάντει ἀμύμονι· "ὄμνῡμι μὰ θεὸν Ἀπόλλωνα διίφιλον, Ἀγαμέμνων ἄριστος Ἀχαιῶν οὐκ ἐποίσει βαρείᾱς χεῖράς σοι κοίλῃς παρὰ νηυσίν." 2. Κάλχᾱς μάντις ἀμύμων εὐχόμενος Ἀπόλλωνι ἀναφαίνει θεοπροπίᾱς Δαναοῖσιν. 3. Ἀχιλῆος ζῶντος καὶ δερκομένοιο (1111) ἐπὶ χθονί, οὔ τις συμπάντων Δαναῶν ἐποίσει βαρείᾱς χεῖρας Κάλχαντι μάντει. 4. δῖος Ἀχιλλεὺς σαώσει Κάλχαντα μάντιν, ἣν εἴπῃ Ἀγαμέμνονα, ὃς εὔχεται εἶναι πολλὸν ἄριστος Ἀχαιῶν. 5. ἢν Ἀχιλλεὺς σαώσει μάντιν, θαρσήσει καὶ αὐδήσει θεοπροπίᾱς ἑκατηβελέτᾱο ἄνακτος. 6. Ἀπόλλων ἐστὶ θεὸς ᾧ τε [ὅς τε, ἥ τε, ὅ τε] Κάλχᾱς ἔυχεται.

196. Copy, scan, and translate:

Iliad, 86–92

οὐ μὰ γὰρ Ἀπόλλωνα διίφιλον, ᾧ τε σύ, Κάλχαν, 86
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις,
οὔ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο
σοὶ κοίλῃς παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
συμπάντων Δαναῶν, οὐδ' ἢν Ἀγαμέμνονα εἴπῃς, 90
ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὔχεται εἶναι."
καὶ τότε δὴ θάρσησε καὶ ηὔδα μάντις ἀμύμων·

197. 86. **οὐ μὰ γὰρ Ἀπόλλωνα** (ὄμνῡμι): this is the answer of Achilles to the demand of Calchas that he *swear* (ὄμοσσον, vs. 76) to protect him. He meets the issue fairly and promises frankly. — **ᾧ τε** [**ὅς τε, ἥ τε, ὅ τε**].

87. Prayer was one of the means by which a prophet could learn the will of his God. "And Samuel prayed unto Jehovah. And Jehovah said unto Samuel, Hearken unto the voice of the people." "The prayer of a righteous man availeth much." — 86–87. ὥ τε . . . ἀναφαίνεις parenthetic.

88: 994. There is of course the definite promise here that Achilles is willing to defend the safety of Calchas, even with his own life, if need be. The οὐ of this verse repeats the οὐ of vs. 86, for the sake of clearness after the long intervening parenthetic clause. This verse is another good example of epic fullness of expression, a form of pleonasm, used to make the statement more emphatic and impressive.

89. σοί: 1004. Merely a picturesque way of saying that no one shall strike the seer.

90. Achilles is specific in naming Agamemnon, where the more prudent and cautious Calchas had been content to use general terms in describing him, without taking the risk of calling him by name.

91. This is of course not egotism on the part of Agamemnon (cf. note on vs. 68 ff.), but merely a naïve recognition of his own worth. He was not without a certain amount of competition in this matter, however, as Achilles modestly claims this honor (of being ἄριστος Ἀχαιῶν) for himself (vs. 244); and, for the purposes of the poet, various leaders of the Greeks might on differing occasions be considered worthy to bear this title. It is part of the superlative and hyperbolic language of epic, cf. the note to vs. 15, § 90, and to vs. 70, § 176.

With these words Achilles takes the final step which must provoke Agamemnon beyond all measure. Carried away by his own generous enthusiasm in protecting the defenseless, he sets himself up as the equal of his commander in chief, and thus leads inevitably onward to the bitter quarrel which ensues.

Achilles swears by the patron god of Calchas himself that no harm shall befall the prophet, and that he is willing to risk his own life in his defense, even though he accuse Agamemnon, whose violent and reckless wrath was a matter of common knowledge. Such a promise was naturally to be expected from Achilles' impetuously generous character. With this assurance the prophet is ready to disclose the will of the god and the cause of all their woe.

It was once a matter of common belief that if any one swore by a god and then proved false to his oath, the divinity involved would punish him with all due severity. For that reason an oath was considered as binding by those who would have no hesitation in breaking their word. There is a peculiar fitness in swearing by Apollo here, not only

as the patron god of Calchas, but he is destroying the Greeks with his arrows, and Achilles would be inviting a special dispensation of his wrath upon himself should he fail to keep his vow. "And ye shall not swear by my name falsely, so that thou profane the name of thy God: I am Jehovah." "If a man vow a vow unto Jehovah, or swear an oath to bind his soul with a bond; he shall not break his word, he shall do according to all that proceedeth out of his mouth." "Thou shalt fear Jehovah thy God, and serve him, and shalt swear by his name." "Thou shalt not swear falsely by the name of Jehovah thy God; for Jehovah will not hold him guiltless that sweareth falsely by his name." "Jehovah hath sworn and will not repent."

When Agamemnon claims to be "far the best of the Achaeans," he uses "best" in the Irish sense, of being able to overcome any one there in a fair fight.

92. **θάρσησε**: *took courage:* inceptive aorist, 1081. — **ηὔδᾱ** = **ηὔδαε** [**αὐδάω**], 584–585. The seer, realizing that Achilles is the type of man "that sweareth to his own hurt, and changeth not," is emboldened to speak out unambiguously.

198. Translate:

1. Take courage and speak the oracles of Apollo the free-shooter. 2. By Apollo, son of Zeus, the Achaeans shall not lay heavy hands upon you beside the hollow ships. 3. The blameless seer prays to Apollo the free-shooter and reveals the oracles of God to the Danaans. 4. While the Achaeans live and look out upon the earth Agamemnon shall not lay heavy hands upon the old priest of Apollo beside the hollow ships. 5. Who boast that they are far the best of the Danaans?

LESSON XXXII

REGULAR VERBS IN -μι

ILIAD, 93–100

199. Learn the conjugation of the present, and the first and second aorist, active of *ἵστημι*, *τίθημι*, *ἵημι*, and *δίδωμι*, 949–956.

200. *Optional:*

201. VOCABULARY

ἀ-εικής, ές unseemly, grievous, shameful, unfitting.

ἀν-ά-ποινος, *ον* unransomed, without a ransom paid.

ἀπο-δέχ-ομαι, ἀποδέξομαι, ἀπεδεξάμην (ἀπεδέγμην), ἀποδέδεγμαι, ἀπεδέχθην* receive, accept.

ἀ-πρίατος, *η, ον* unbought, without price.

ἀπ-ωθέω (ἀθ-, ἀθε- = ϝωθ-, ϝωθε-), **ἀπώσω, ἀπέωσα, ἀπέωσμαι*, ἀπεώσθην*** shove away, push off, drive off.

ἀ-τῑμά-ω, ἀτῑμήσω, ἠτίμησα, dishonor, insult, slight, despise.

ἑλίκ-ωψ, *ωπος m.*, **ἑλικ-ῶπις**, *ιδος f.*, bright-eyed, flashing-eyed.

ἕνεκα (εἵνεκα, 571) *with gen., usually postpos.*, on account, because of, for the sake of.

ἔτι yet, still, in addition, further.

ἱερός, *ή, όν* sacred, holy.

ἱλά-σκομαι, ἱλάσ(σ)ομαι, ἱλασ(σ)άμην, ἱλάσθην* propitiate, appease.

κούρη, *ης, ἡ* girl, maiden, young woman.

οὔ-τε and not, nor. **οὔτε . . . οὔτε** neither . . . nor.

πατήρ, πατέρος (πατρός), *ὁ* father, sire.

τούνεκα (= *τοῦ ἕνεκα*) on account of this, for this reason, therefore, consequently.

Derivatives: pan-dect; helix, op-tic(al), syn-opsis, autopsy; hiero-glyphics, hier-archy; patri-arch(al, -ate).

202. Translate:

1. Ἀπόλλων ἐπιμέμφεται ἡμᾶς εὐχωλῆς καὶ ἑκατόμβης (979, 6). 2. *θεοὶ* ἐπιμέμφονται Ἀχαιοὺς ἕνεκ᾽ ἀρητῆρος φίλου Ἀπόλλωνι, *τὸν γὰρ* ἠτίμησαν. 3. Ἀπόλλων ἔδωκεν ἄλγεα τοῖσιν Ἀχαιοῖσιν ἠδὲ δώσει ἔτι, οὕνεκ᾽ Ἀγαμέμνων ἠτίμησεν ἀρητῆρα, οὐδ᾽ ἐβούλετο λύειν θύγατρα καὶ ἀγλαὰ δέχθαι ἄποινα. 4. εἰ ἐκηβόλος ἀπώσει λοιγὸν ἀεικέα Δαναοῖσιν, δώσουσι ἑλικώπιδα κούρην φίλῳ πατρὶ ἀπριάτην ἀνάποινον, ἄξουσι δ᾽ ἱερὴν ἑκατόμβην ἐς Χρύσην· τότε θεὸν ἱλασσάμενοι πείσουσιν.

203. Copy, scan, and translate:

Iliad, 93–100

"οὔτ᾽ ἄρ᾽ ὅ γ᾽ εὐχωλῆς ἐπιμέμφεται οὔθ᾽ ἑκατόμβης, 93
ἀλλ᾽ ἕνεκ᾽ ἀρητῆρος, ὃν ἠτίμησ᾽ Ἀγαμέμνων,

οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα,
τούνεκ' ἄρ' ἄλγε' ἔδωκεν ἑκηβόλος ἠδ' ἔτι δώσει.
οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
πρίν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἑλικώπιδα κούρην
ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἑκατόμβην
ἐς Χρύσην· τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν."

204. 93. **εὐχωλῆς, ἑκατόμβης**: 979, 6.

94. **ἀρητῆρος**: emphatic by position, and placed in strict contrast with **εὐχωλῆς**, as both occupy the same position in the verse. "Perhaps you thought it was a vow or a hecatomb, but no, it was a priest." Observe how the seer waits till the last possible moment in his sentence before speaking the name of Agamemnon, which might seem to indicate his fear of him, but at the same time would bring this word into special prominence.

94–95. The prophet first makes the general statement that the priest was insulted, and follows this by citing two specific features.

96. **τούνεκ'(α)** sums up the preceding and brings it out prominently, so that there can be no mistaking what the real cause of the trouble is.

It has always been dangerous to insult a holy man of God. "And Elisha went up from thence unto Bethel: and as he was going up by the way, there came forth little children out of the city, and mocked him, and said unto him, Go up, thou bald head; go up, thou bald head. And he turned back, and looked on them, and cursed them in the name of Jehovah. And there came forth two she-bears out of the wood, and tare in pieces forty and two children of them."

97. **Δαναοῖσιν**: 997. — **ὅ γε** resumes the subject, Apollo, with emphasis. 96–97: perhaps the rhyme at the end of these two verses is intentional, to bring these two words into full relief and sharp contrast with each other.

98. The subject of **δόμεναι** may be the Greeks, but more likely it is intended to refer to Agamemnon, and would thus be omitted on purpose by the priest, who is afraid of his anger, in spite of the assurance of Achilles. — **ἑλικώπιδα**: "bright-eyes," is another of those speaking epithets which brings the object vividly before the mind, and helps to explain Agamemnon's infatuation for the girl with her flashing eyes, that sparkled with the fullness of rippling laughter.

97–98. **πρὶν . . . πρίν**: *he will not sooner drive off pestilence . . . till* (we) *give back . . . .* — **ἀπριάτην ἀνάποινον**: "without money and without price." Tautology for the sake of emphasis. Restoration and

reparation must be made before the god will consider any peace terms.

100. ἐς Χρύσην: *into Chrysa*, the town, not to Chryses, the priest. Calchas is evidently not willing to guarantee that they will succeed in appeasing the god by following his prescription, as the action of the divinity is dependent upon his own arbitrary free will, and hence uncertain. This type of statement has the further advantage of leaving a loophole of escape for the priest, who would thus preserve inviolate his reputation for infallibility. Theoretically it should be possible to persuade the god, as Homer says in another place (where an old friend of Achilles is trying to induce him to forego his anger against Agamemnon): "Therefore, Achilles, rule thy high spirit; neither doth it befit thee to have a ruthless heart. Nay, even the very gods can bend, and theirs withal is loftier majesty and honor and might. Their hearts by incense and reverent vows and drink-offerings and burnt offerings men turn with prayer, so oft as any transgresseth and doeth sin." — πεπίθοιμεν: 1105.

This speech of Calchas is a fine example of good oratory. First, he disabuses the minds of his hearers of their prepossessions (they thought the god might be offended because of some vow unfulfilled, or of some hecatomb unoffered), and after thus clearing the way and having his audience ask of themselves what then was the trouble with the free-shooter, he gives the real reason, which strikes home and carries so much conviction with it that Agamemnon, in spite of his angry opposition, is compelled to bow, and to acknowledge that it is the finger of god which forces him to yield his prize.

205. Translate:

1. Do the gods blame the Achaeans on account of a vow, or of a hecatomb, or on account of Chryses the priest, whom Agamemnon dishonored? 2. If Agamemnon will not release the dear daughter of the aged priest and receive the shining ransoms, the free-shooter will still give many woes to the Danaans, nor will he ward off unseemly destruction for them until they give back to her own father the white-armed maiden, unbought, and unransomed, and lead a sacred hecatomb into Chrysa; then perhaps they may appease the god and persuade his soul.

LESSON XXXIII

REGULAR VERBS IN -μι (*Continued*)

ILIAD, 101–108

206. Learn the conjugation of the present, and the first and second aorist, middle and passive of ἵστημι, τίθημι, ἵημι, and δίδωμι, 957–962.

207. *Optional:*

208. VOCABULARY

ἀμφι-μέλᾱς, αινα, αν black all around, very black.

ἄχ-νυμαι be grieved, be vexed, be enraged.

ἐσθλός, ή, όν good, noble, brave, true, helpful, kindly, virile.

εὐρύς, εῖα, ύ broad, wide, large.

κρείων, ουσα, ον ruling, prince, ruler.

κρήγυος, η, ον good, helpful, favorable, honest, true, truthful, useful.

λαμπετά-ω shine, gleam, blaze, flame.

μαντεύ-ομαι, μαντεύσομαι, ἐμαντευσάμην predict, prophesy, act as seer, divine.

μένος, εος, τό rage, anger, might, courage, fury, power, spirit.

ὄσσε (*dual only*), eyes.

ὄσσομαι (**ὀκ-**) eye, look upon, look, glare at.

πίμ-πλημι (**πλη-, πλα-**), **πλήσω**, **ἔπλησα** (**ἐπλήμην**), **πέπληκα***, **πέπλησμαι***, **ἐπλήσθην**, *with gen. of material*, 986, fill, sate, stuff.

πρώτιστος, η, ον *a double superlative*, first, chiefest, the very first.

πῦρ, **πυρός**, τό fire, flame.

πώ (*enclit.*) in some way, any way, ever, yet, at some time, at any time.

Derivatives: melan-choly; lamp-a-drome; mant-ic, -is (42); oc-u-lar, -list; ple-thora, -onasm; proto- (80); pyr(e)- (15).

209. Translate:

1. τοῖσι δ' ἀνιστάμενος μετέφη εὐρὺ κρείων Ἀγαμέμνων. 2. βασιλεὺς Ἀγαμέμνων ἄχνυται μέγα, πίμπλανται δ' ἀμφιμέλαιναι φρένες μένεος κακοῦ. 3. ὄσσε ἄνακτος πυρὶ λαμπετόωντι ἐίκτην [*ἐΐκω]. 4. Ἀχαιοὶ δ' ὄσσονται μάντιν κακά.

5. Κάλχᾱς μάντις κακῶν οὔ πώ ποτε κρήγυα εἶπεν Ἀγαμέμνονι ἄνακτι. 6. τὰ κακὰ μάντει αἰεὶ φίλ᾽ ἐστὶν μαντεύεσθαι. 7. Ἀχιλλεὺς εἶπεν ἐσθλὰ ἔπεα πολλὰ καὶ τὰ ἐτέλεσσεν.

210. Read and translate:

Iliad, 101–108

ἦ τοι ὅ γ᾽ ὣς εἰπὼν κατ᾽ ἄρ᾽ ἕζετο, τοῖσι δ᾽ ἀνέστη 101
ἥρως Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
πίμπλαντ᾽, ὄσσε δέ οἱ πυρὶ λαμπετόωντι ἐίκτην.
Κάλχαντα πρώτιστα κάκ᾽ ὀσσόμενος προσέειπεν· 105
"μάντι κακῶν, οὔ πώ ποτέ μοι τὸ κρήγυον εἶπας·
αἰεί τοι τὰ κάκ᾽ ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
ἐσθλὸν δ᾽ οὔτε τί πω εἶπας ἔπος οὔτε τέλεσσας.

211. 102. **εὐρύ**: adverbial, 780–781. — **εὐρὺ κρείων**: *widely ruling.*

103. **μένεος**: 986. — **μέγα**: adverbial, 780–781.

104. **οἱ** [ἑο]: dat. of interest or reference (or possibly of possession). — **πυρί**: 1003. — **ἐίκτην** [*ἐΐκω]. — **λαμπετόωντι** (945–948): to contrast with **ἀμφιμέλαιναι**, verse 103.

103 f. The diaphragm was thought of as the seat of the emotions and evil passions, just as the word "heart" is still used in English. "For out of the heart proceed evil thoughts." The dark cloud first gathers in Agamemnon's breast, before bursting in full fury upon Calchas. This scene demonstrates that the seer well knew what he was about (ὃς ἤδη τά τ᾽ ἐόντα etc., vs. 70) when he demanded protection of Achilles before making his accusation of the king.

105. **πρώτιστα**: 780–781. — **κάκ᾽**: 780–781, 1012. — **κάκ᾽ ὀσσόμενος**: "with evil look" (literally "looking evil things"), *i.e.* a look that boded trouble for Calchas. — **πρώτιστα**: a double superlative, as "most unkindest, most highest, chiefest," etc.

This description of the wrathful Agamemnon, with eyes flashing fire and foreboding evil, could be applied with exceptional fitness and without any change to an angry lion, ready to spring upon the object of its rage, which picture was perhaps more or less actively present in the poet's consciousness when he composed this passage.

106. **τὸ κρήγυον ϝεῖπας** corresponds to the rule in the latter part of 526. — **εἶπας**: 865, 3. "I hate him, for he doth not prophesy good concerning me, but evil." Many see in this and the following

verses a reference to the events at Aulis, where in accordance with the commands of Calchas Agamemnon was compelled to sacrifice his own daughter, Iphigeneia, before the gods would send suitable winds for the Greek fleet to set sail for Troy.

107. τοι echoes the μοι of the preceding verse, with which it is contrasted. — τὰ κάκ' ἐστί: 973, 1.

106–108. Agamemnon's fury is aroused as he thinks he detects a plot (of which Calchas and Achilles are the ringleaders) to rob him of his prize. Apparently he has slight heed for priests and prophets and holy men. His whole attitude toward the seer is one of burning scorn and bitter sarcasm. Although he does not use the word, he forcibly suggests that Calchas is a liar. "Should thy lies make men hold their peace?" "Have ye not seen a vain vision, and have ye not spoken a lying divination?" Besides, the gods could be dishonest at times. Thus Zeus sends a deceitful dream to Agamemnon, and Jehovah might send a lying spirit to deceive the prophets. It may be that the poet would represent here a phase of the age-long struggle between rationalism (Agamemnon) and religion (Calchas). 106–108 are merely the ordinary exaggeration common to the heat of passion.

212. Translate:

1. When we had spoken thus we sat down; thereupon the hero, swift-footed Achilles, arose and spake among the Achaeans. 2. When he is vexed, his heart, black all around, is mightily filled with anger, and his eyes are like unto blazing fire. 3. Agamemnon eyed Calchas evilly and addressed him. 4. Because you are a prophet of evils you have never spoken or accomplished anything good for me, but it is always dear to your heart to prophesy evil. 5. "Prophet," said I, "bird of evil!"

LESSON XXXIV

REVIEW OF REGULAR -μι VERBS

ILIAD, 109–117

213. Learn all the forms, active, middle, and passive of ἵστημι, τίθημι, δίδωμι, and ἵημι 949–963, 924.

214. *Optional:*

215. VOCABULARY

ἀ- (**ἀ-**) *inseparable prefix* ("*alpha copulative*"), *denoting likeness, union, association with, intensification.*

ἀγορεύ-ω, ἀγορεύσω, ἠγόρευσα speak, say, tell, harangue, address an assembly.

ἄ-λοχος, ου, ἡ (cf. λέχος) wife, spouse.

ἀμείνων, ον better, braver, superior, preferable; *compar. of* ἀγαθός 754.

ἀπ-όλλῡμι (**ὀλ-, ὀλε-, ὀλο-**), **ἀπολέσ(σ)ω, ἀπώλεσ(σ)α, ἀπόλωλα,** destroy, kill, ruin.

δέμας, αος, τό build, stature, size, form, body, structure.

(ἐ)θέλω (**ἐθελ-, ἐθελε-**) **ἐθελήσω, ἠθέλησα, ἠθέληκα*** wish, desire, be willing.

εἰμί (**ἐσ-**), **ἔσ(σ)ομαι** be.

θεο-προπέ-ω prophesy, foretell, declare an oracle, inquire of a god, interpret the divine will.

κουρίδιος, η, ον lawfully wedded, legally married, wedded in youth.

οἴκοι [**οἶκος** loc. 657, 714], at home.

προ-βούλομαι (**βουλ-, βουλε-**), **προβουλήσομαι*, προβέβουλα, προβεβούλημαι*, προεβουλήθην*** prefer, wish rather.

σόος, η, ον (= **σάος** = **σάϝος**) safe, sound, unhurt, unharmed, well.

φυή, ῆς, ἡ form, nature, beauty, growth, appearance, character.

χερείων, ον worse, inferior (754, 3).

Χρῡσηΐς, ίδος, ἡ Chryseïs, daughter of Chryses.

Derivatives: Apollyon; am, is, ontology (584–585).

216. Translate:

1. *θεοπροπέοντες ἐν* Ἀχαιοῖσι *μάντιες ἀγορεύουσιν, ὡς* (*how*) *δὴ* Ἀγαμέμνονος *ἕνεκα ἑκηβόλος τεύχει ἄλγεα, οὕνεκ' οὐκ ἤθελε δέξασθαι ἀγλά' ἄποινα κούρης* Χρῡσηίδος. 2. Ἀγαμέμνων *οὐκ ἤθελε δέξασθαι ἄποινα, ἐπεὶ πολὺ βούλεται ἔχειν τὴν κούρην αὐτὴν οἴκοι.* 3. *προβουλήσεται* Ἀγαμέμνων Χρῡσηίδα Κλυταιμ(ν)ήστρης *κουριδίης ἀλόχου;* (988). 4. Χρῡσηΐς *οὔκ ἐστι χερείων* Κλυταιμ(ν)ήστρης (988), *οὐ δέμας οὐδὲ φυὴν οὔτ' ἄρ φρένας οὔτε τι ἔργα* (1014). 5. *ἐθέλουσιν* Ἀχαιοὶ *δόμεναι πάλιν ἑλικώπιδα κούρην, εἰ τό γ' ἐστὶν ἄμεινον, ἐπεὶ βούλονται λαὸν εἶναι σόον ἢ* (*rather than*) *ἀπολέσθαι.* 6. *δοθείη ἡ κούρη πατρὶ φίλῳ.* 7. *ἔστη ἱερεὺς* Χρύσης *ἐν στρατῷ* Ἀχαιῶν *καὶ ἐλίσσετ'* Ἀγαμέμνονα, *ἀλλ' οὐδ' ὡς παῖς φίλη ἐτέθη πατρὶ ἐν χερσίν.*

THE APHRODITE OF MELOS

Louvre, Paris

More commonly known as the "Venus of Milo." The statue was discovered in 1820 A.D. on the island of Melos. It consists of two principal pieces, joined together across the folds of the drapery. Most art critics date this work about 100 B.C. The strong, serene figure of the goddess sets forth the Greek ideal of female loveliness.

217. Read and translate:

Iliad, 109–117

καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις,
ὡς δὴ τοῦδ' ἕνεκά σφιν ἑκηβόλος ἄλγεα τεύχει,
οὕνεκ' ἐγὼ κούρης Χρυσηίδος ἀγλαὰ ἄποινα
οὐκ ἔθελον δέξασθαι, — ἐπεὶ πολὺ βούλομαι αὐτὴν
οἴκοι ἔχειν. καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα,
κουριδίης ἀλόχου, ἐπεὶ οὔ ἑθέν ἐστι χερείων,
οὐ δέμας οὐδὲ φυὴν οὔτ' ἂρ φρένας οὔτε τι ἔργα.
ἀλλὰ καὶ ὣς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·
βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι.

218. 109. In vss. 106 ff. Agamemnon makes sweeping general charges against Calchas; in vs. 109 he proceeds to the particular, *καὶ νῦν*, as proof of his assertions. — **ἀγορεύεις**: contemptuously, *you play the demagogue.*

110. **ὡς**: 1154, 1. The whole attitude of Agamemnon toward Calchas is one of sneering disbelief.

111. **ἐγώ**: emphatic, since Calchas had claimed that it was Agamemnon, and no other, who was to blame for the plague. Naturally Agamemnon makes out as good a case as possible for himself, and mentions only the rejection of the ransoms, and has nothing to say of the insults which he had heaped upon the old priest, and the affront he had shown to the god. — **κούρης**: 979, 5.

112. **αὐτήν**: the girl's own self, as contrasted with the ransom. — **βούλομαι**: *prefer.* — **πολύ**: 780–781.

113. **ῥα Κλυταιμ(ν)ήστρης**: 524, 988. The correct spelling of this name is Κλυταιμήστρη, although practically all modern texts have Κλυταιμνήστρη, and we ordinarily have "Clytaemnestra" in English.

114. **ἑθέν** [ἕο]: 993. When Chryseïs is said to be no worse than Clytaem(n)estra, it is only another way of saying that she is much more desirable. This figure of speech is called *litotes.*

115. **δέμας, φυήν, φρένας, ἔργα** (*ῥέργα*): 1014. — **τι**: 780–781.

After sneering at Calchas, Agamemnon hastens to add his own defense for not accepting the ransoms and releasing the girl. He is careful however not to mention his own brutal speech to the priest. Evidently he is in love with Chryseïs, who is much younger than his own wife whom he had married in the days of his youth (**κουριδίης**), a situation of the sort which has produced many of the world's most interesting

tragedies. Apparently he would be more than willing to get rid of Clytaem(n)estra and marry the girl. Unfortunately we are left entirely in the dark as to how this was to be done. It would be interesting to know whether Agamemnon has in mind some practical means of disposing of Clytaem(n)estra, as by divorce, or whether this is merely a vision of an unrealizable happiness, and he can only live on in the vague hope that perhaps she may die first. Perhaps it is only another example of "Maggie, my wife at fifty, grey and dour and old, with never another Maggie to be purchased for love or gold." By a tragic sort of ironical poetic justice, Clytaem(n)estra settled accounts with Agamemnon upon his return home, by murdering him, having proved as unfaithful to him as he had been to her in his absence. This would of course be brought vividly to the minds of Homer's hearers when Agamemnon here mentions her name.

115 ff. Instead of dealing in generalities, Agamemnon specifies the qualities which make Chryseïs seem lovely and desirable in his eyes. By **δέμας** he refers to her stately build. The old Greeks never seem to have found the petite particularly adorable, and they especially admired women of large and imposing stature. By **φυήν** he refers to grace of form and feature, and **φρένας** probably means that she was of an affectionate disposition, implying a marked contrast in this respect with his own Clytaem(n)estra. In other words, "Maggie is pretty to look at, Maggie's a loving lass." And then, to crown all, he refers to **ἔργα**, her accomplishments. These were not of the highly impractical sort sometimes found in modern times, but the **ἔργα** of this young lady, which found such a responsive chord in Agamemnon's soul, were housewifely accomplishments. She was doubtless a good cook ("For beauty won't help if vittles is cold, and Love ain't enough for a soldier"), could spin and weave, kept his soldier hut neat and clean, and saw to it that his clothes were kept properly mended.

116. **καί**: *even.* — **εἰ τό γ' ἄμεινόν (ἐστιν)**: Agamemnon still would intimate that it is not for the best, and takes advantage of this opportunity for another innuendo at the honesty of the seer.

117. **ἤ**: *rather than.*

Seeing that he has to give her up, Agamemnon makes the best of the situation, and by the addition of the last two verses (116–117) effectively wins over the common soldiery to his side, an important consideration in subsequent developments. This is a good speech and well worked out in every way.

The **ἐγώ** of vs. 117 echoes the **ἐγώ** of vs. 111, and effectively refutes the accusation there made.

219. Translate:

1. You prophesy to the Danaans and harangue them, saying that it is on account of me that the free-shooter is causing them countless woes. 2. For this (reason) the free-shooter has caused many woes to the Achaeans, and he will still cause them, because Agamemnon was not willing to accept the splendid ransoms for (of) the bright-eyed maiden Chryseïs. 3. Agamemnon wished to have her at home, since he greatly preferred her to Clytaem(n)estra his lawful wife. 4. Chryseïs is not inferior to Clytaem(n)estra, either in build, in beauty, or in accomplishments. 5. If that is better, Agamemnon will be willing to give back the bright-eyed maiden to her dear father. 6. We wished the people to be safe rather than to perish.

LESSON XXXV

IRREGULAR VERBS IN -μι, εἰμί, AND ENCLITICS

ILIAD, 118–125

220. Learn the conjugation of *εἰμί* complete, 964, and read 553–559.

221. *Optional:*

222. VOCABULARY

ἀ-γέραστος, *η, ον* without a prize of honor (**γέρας**).

ἀμείβ-ω, **ἀμείψω***, **ἤμειψα**, **ἠμείφθην*** (ex)change; (*mid.*), answer, reply.

αὐτίκα immediately, forthwith.

γέρας, **αος**, **τό** prize (of honor).

δατέομαι (**δατ-**, **δατε-**), **δάσ(σ)ομαι**, **ἐδασ(σ)άμην**, **δέδασμαι** divide, distribute, allot.

ἑτοιμάζω* (**ἑτοιμαδ-**), **ἑτοιμάσω***, **ἡτοίμασα** prepare, make ready.

κεῖ-μαι, **κείσομαι** lie, recline, repose.

κῦδιστος, *η, ον* most glorious; *superl.*

λεύσσω (**λευκ-**) see, behold, observe, LOOK.

ξῡνήιος, *η, ον* common (stock, possessions).

οἷος, *η, ον* alone, sole, only.

ποδ-άρκης, ες swift-footed, able-footed.

πού (*encl.*), any way, anywhere, some way, somewhere, somehow, perhaps.

πῶς how? in what way?

φιλο-κτεανώτατος, η, ον *superl.* most avaricious, most greedy of gain.

Derivatives: amoeba, amoebean (593–595), pod- (101).

223. Translate:

1. ἑτοιμάσομεν αὐτίκα γέρας Ἀγαμέμνονι, ὄφρα μὴ οἷος Ἀχαιῶν ἔῃ ἀγέραστος, τόδε γὰρ οὐδὲ ἔοικεν. 2. πάντες Ἀχαιοὶ λεύσσουσιν ὅτι γέρας Ἀγαμέμνονος ἔρχεται ἄλλῃ. 3. ἠμείψάμεθα ἄνακτα καὶ εἴπομεν. 4. ποδάρκης δῖος Ἀχιλλεὺς εἶπε μῦθον κρατερὸν Ἀγαμέμνονι κυδίστῳ, φιλοκτεανωτάτῳ δὲ πάντων ἀνδρῶν. 5. Ἀχαιοὶ ἐκπέρσουσι πολλὰ ἐκ λαῶν πολίων καὶ δάσονται πάντα λαῷ. 6. οὐ δώσομεν γέρας Ἀγαμέμνονι, οὐ γὰρ ἔχομέν που ξυνήια κείμενα (1027).

224. Read and translate:

Iliad, 118–125

αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἑτοιμάσατ', ὄφρα μὴ οἷος
Ἀργείων ἀγέραστος ἔω, ἐπεὶ οὐδὲ ἔοικεν·
λεύσσετε γὰρ τό γε πάντες, ὅ μοι γέρας ἔρχεται ἄλλῃ." 120
τὸν δ' ἠμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·
"Ἀτρεΐδη, κύδιστε, φιλοκτεανώτατε πάντων,
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;
οὐδέ τί που ἴδμεν ξυνήια κείμενα πολλά,
ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδασται, 125

225. 118. **ἐμοί**: 997. It is this unreasonable demand, which Achilles on behalf of the people feels called upon to oppose, that provokes the fatal quarrel.

119. "Even if I should not demand a **γέρας** as justly due to me in return for my giving back mine, common decency would require that the king should have one, and thus not be lacking in this matter of honor, while all the other chieftains have prizes." The possession of the γέρας was looked upon as a mark of honor due to royal station;

to give one was to honor the king and exalt his station; to take it away without due recompense was felt as a keen disgrace. This the army must prevent by giving him an equivalent for the prize he is about to surrender. Thus Agamemnon's demand is prompted by his feeling of wounded honor, and by his inherent sense of the prerogatives due to his exalted station, and not by avarice as Achilles thinks (vs. 122). The injustice in his claim consists in his demand for immediate (αὐτίχ') recompense, which Achilles clearly shows to be impracticable, without committing an injustice to the others. But Achilles unfortunately goes entirely too far in insulting the king and accusing him of avarice beyond all other men.

120. ὅ = ὅτι: *that.* — μοι: dat. of interest, or possibly of disadvantage, 997–998.

121. Achilles, who has summoned the assembly and who has promised protection to Calchas, is the logical candidate to answer Agamemnon, and doubtless all eyes were turned in his direction as Agamemnon finished his harangue. The manner in which he makes reply confirms the suspicions of Agamemnon that he too is plotting to rob him of his prize, and he thus draws upon himself the bolt which was ready to fall apparently anywhere.

122. Achilles is so excited by the demand of Agamemnon that he forgets his manners and does not show proper deference to his commander-in-chief.

123 is a rhetorical question, and is employed as a device for stating as strongly as possible that the great-hearted Achaeans cannot be expected to give a prize. The two following verses explain why this is true. The form of this question would imply that Agamemnon's request is absurd.

124: litotes, with a touch of the sarcastic in πολλά. — τί: 780–781. — ξυνήια: used substantively, 1027, *common stores.*

125. τά, τά: the first of these should be translated as a relative, the second as a demonstrative used substantively: *Whatsoever we took as plunder . . . these have been divided.* — δέδασται: this tense would indicate that the matter is settled, and not to be reconsidered. The Greeks had already captured and plundered many cities of the Troad, but had not yet been able to take Troy. This verse would indicate that they had already met with considerable successes, and that a goodly amount of spoil had been taken and distributed among the soldiers. This booty formed the chief inducement to the Greek warrior for engaging upon such enterprises. In sacking the captured cities, the male inhabitants were usually put to the sword, while the females were made

slaves and distributed to the army as prizes. "And they warred against the Midianites, as Jehovah had commanded Moses; and they slew all the males. . . . And the children of Israel took all the women of Midian captives, and their little ones, and took the spoil of all their cattle, and all their flocks, and all their goods. And they burnt all their cities wherein they dwelt, and all their goodly castles with fire."

"When thou goest forth to war against thine enemies, and Jehovah thy God hath delivered them into thy hands, and thou hast taken them captive, and seest among the captives a beautiful woman, and hast a desire unto her, that thou wouldest have her to thy wife; then thou shalt bring her home to thine house; and she shall shave her head and pare her nails." "When thou comest nigh unto a city to fight against it, then proclaim peace unto it. And it shall be if it make thee answer of peace and open unto thee, then it shall be that all the people that is found therein shall be tributaries unto thee, and they shall serve thee. And if it will make no peace with thee, but will make war against thee, then thou shalt besiege it: and when Jehovah thy God hath delivered it into thine hands, thou shalt smite every male thereof with the edge of the sword: but the women, and the little ones, and the cattle, and all that is in the city, even all the spoil thereof, shalt thou take unto thyself; and thou shalt eat the spoil of thine enemies, which Jehovah thy God hath given thee."

226. Translate:

1. The Achaeans will prepare another gift of honor immediately for Agamemnon, in order that not alone of all the Argives he may be without a prize of honor; for it is not seemly so. 2. They all see that the prize of the king is going elsewhere. 3. Thereupon all the Achaeans answered the swift-footed, god-like Achilles. 4. The son of Atreus was the most glorious, but the most avaricious of all men, for he was not willing to give his own prize of honor back to her beloved father, because he did not see many common (stores) lying about, and what the great-souled Achaeans had sacked from the cities had been divided.

227. *Optional. At this point another review, similar to the one at the end of Lesson XXVII, should be taken. Before*

going further the student should make a clean sweep of all the forms of all the nouns, pronouns, and adjectives, and the verbs λύω, τρέφω, ἵστημι, τίθημι, δίδωμι, ἵημι, *and* εἰμί, *in all voices, modes, and tenses, with special attention to the participles and infinitives. Repeat the drill for the first hundred and twenty-five verses in the location of forms, as at the end of Lesson XXVII. Plenty of written work should be given, together with oral recitation.*

LESSON XXXVI

IRREGULAR VERBS

ILIAD, 126–132

228. Some verbs are formed the same as regular verbs in *-μι* in the present and first aorist systems, but are more or less irregular in certain respects. Some of these do not have the second aorist. So far as they have other forms they follow the analogy of λύω.

229. Certain verbs have second perfects and pluperfects without the tense suffix, the same as verbs in *-μι*. Their personal endings are added directly to the verb stem.

230. In this class is the irregular verb οἶδα (2d perf. of *εἴδω, with pres. meaning) *know*, which is not reduplicated. The pluperfect (with imperfect meaning) is ᾔδεα *knew*.

231. Learn the conjugation of εἶμι *come, go*, φημί *say, speak*, ἧμαι *sit, be seated*, κεῖμαι *lie, recline*, the perfect οἶδα *know*, and the second perfect (without tense suffix) of ἵστημι *set, stand*, 924, 965–969.

232. *Optional:*

233. VOCABULARY

ἀπο-τίνω (τει-, τι-, τινF-), ἀποτίσω, ἀπέτῑσα, ἀποτέτῑκα*, ἀποτέτῑσμαι*, ἀπετίσθην* repay, requite, recompense, atone for.

ἐξ-αλαπάζω (ἀλαπαγ-), ἐξαλαπάξω, ἐξηλάπαξα sack utterly, destroy utterly.

ἐπ-αγείρω (ἀγερ-), ἐπήγειρα, ἐπαγήγερμαι, ἐπηγέρθην collect, gather (together).

***ἔπείκω** (ϝεικ-, ϝοικ-, ϝικ-), ἐπ-έοικα, *perf. as pres.* be seemly, be fitting (either, also, in addition).

ἐυ-τείχεος, *ον* well-walled.

θεο-είκελος, *η*, *ον* godlike.

κλέπτω (κλεπ-, κλοπ-, κλαπ-), κλέψω*, ἔκλεψα, κέκλοφα**, κέκλεμμαι*, ἐκλέφθην† (ἐκλάπην)* steal, be stealthy, deceive, hide.

νόος, *ου*, ὁ mind, plan, purpose.

ὅ-δε, ἥ-δε, τό-δε this, that; he, she, it.

οὕτω(ς) thus, so, in this way.

παλίλ-λογος, *η*, *ον* gathered together again, re-collected, re-assembled.

παρ-έρχομαι (ἐρχ-, ἐλθ-, ἐλυθ-, ἐλευθ-), παρελεύσομαι, παρῆλθον (παρήλυθον), παρελήλυθα (παρειλήλουθα) evade, pass by, outwit, elude, circumvent.

ποθί (*encl.*) ever, at any time.

προ-ΐ-ημι (ση-, σε- = ἡ-, ἑ-), προήσω, προέηκα (προῆκα), προεῖκα*, προεῖμαι*, προείθην send forward, send forth, give up.

τετρα-πλῇ fourfold, quadruply.

τρι-πλῇ threefold, triply.

Τροίη, *ης*, ἡ Troy, *the city, a famous ancient city in Asia Minor, commanding the Hellespont (Dardanelles). According to the legend it was sacked by the ancient Greeks, under Agamemnon, after a siege of ten years.*

Derivatives: klepto-mania(c), cleps-ydra; tetra-gon, -hedron, -meter; tri-ple(t), -ply, -gono-metry, -meter, -pod; ply.

234. Translate:

1. *ἐπέοικεν Ἀχαιοὺς γέρα παλίλλογα βασιλῆι ἐπαγείρειν;* 2. *νῦν μὲν Ἀγαμέμνων προήσει Χρῡσηίδα κούρην ἑλικώπιδα θεῷ ἑκηβόλῳ, ὕστερον δ' Ἀχαιοὶ τὸν ἀποτίσουσιν.* 3. *δώσει Ζεὺς Ἀχαιοῖσίν ποθι ἐξαλαπάξαι Τροίην πόλιν ἐυτείχεον.* 4. *Ἀχαιοὶ προσέφασαν Ἀχιλῆα ποδάρκεα.* 5. *ἀγαθὸς μέν ἐστι θεοείκελος Ἀχιλλεύς, κλέπτει δὲ νόῳ καὶ ἐθέλει παρελθεῖν Ἀγαμέμνονα ἄνακτα ἀνδρῶν.*

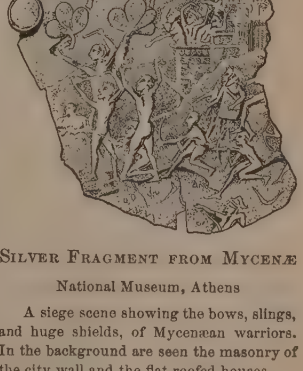
235. Read and translate:

Iliad, 126–132

λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν. 126
ἀλλὰ σὺ μὲν νῦν τήνδε θεῷ πρόες, αὐτὰρ Ἀχαιοὶ

τριπλῇ τετραπλῇ τ' ἀποτίσομεν, αἴ κέ ποθι Ζεὺς
δῷσι πόλιν Τροίην ἐυτείχεον ἐξαλαπάξαι."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 130
"μὴ δὴ οὕτως, ἀγαθός περ ἐών, θεοείκελ' Ἀχιλλεῦ,
κλέπτε νόῳ, ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

236. 126. **λᾶούς**: 971. In demanding a prize immediately (vs. 118), Agamemnon asserts that it is not fitting (vs. 119) that one of his rank should be the only one to suffer from lack. Achilles retorts that it is not fitting *either* (observe the force of **ἐπί** in **ἐπέοικε**) for the people to give up all their prizes (**ἔοικεν** thus being echoed by **ἐπέοικε**).



Silver Fragment from Mycenæ

National Museum, Athens

A siege scene showing the bows, slings, and huge shields, of Mycenæan warriors. In the background are seen the masonry of the city wall and the flat-roofed houses.

127. **πρόες** [*προΐημι*]: Achilles attempts to adopt a conciliatory tone, but the angry Agamemnon is in no mood to listen. Even though he is offered a return of three or four hundred per cent on his investment by Achilles, speaking for all the Achaeans, this is made contingent upon the fall of Troy, which is not at all sure, and might be at a very indefinite future date. The appeal to give up the girl to the god, who, according to traditional religious teaching, might be expected to add some sort of reward of his own ("and everyone that hath forsaken houses, or brethren, or sisters, or father, or mother, or wife, or children, or lands, for my name's sake, shall receive an hundred fold"), is lost upon the hard-headed Agamemnon.

128. **τριπλῇ τετραπλῇ τ'**: *threefold, yea, even fourfold.*

129. **δῷ(σι)** (**ἡμῖν**): since the city is well-walled (**ἐυτείχεον**), its capture could only be made certain by divine assistance. "And Jehovah said unto Joshua, See, I have given into thine hand Jericho. . . . And ye shall compass the city, all ye men of war, and go round about the city once. Thus shalt thou do six days. And seven priests shall bear before the ark seven trumpets of rams' horns: and the seventh day ye shall compass the city seven times, and the priests shall blow with the

trumpets. And it shall come to pass that when they make a long blast with the ram's horn, and when ye hear the sound of the trumpet, all the people shall shout with a great shout, and the wall of the city shall fall down flat. . . . And it came to pass at the seventh time, when the priests blew with the trumpets, Joshua said unto the people, Shout, for Jehovah hath given you the city. . . . So the people shouted, when the priests blew with the trumpets: and it came to pass, when the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat, so that the people went up into the city, every man straight before him, and they took the city." "And Joshua said unto all the people, Thus saith Jehovah God of Israel. . . . And ye went over Jordan and came unto Jericho: and the men of Jericho fought against you. . . . And I delivered them into your hand." — **πόλιν**: object of *ἐξαλαπάξαι*.

131. **δὴ οὕτως**: synizesis, 586. — **ἀγαθός περ ἐών** (concessive): *although you are brave.*

132. **νόῳ**: 1009. — **παρελεύσεαι** is a figure taken from the race course: *you shall not pass* (*me*). Agamemnon begins his speech as did Achilles (vs. 122) by addressing his opponent with a highly honorable title, which is immediately followed by an abusive term. The fight is on, and there is no turning back now. — **κλέπτε νόῳ**, to Agamemnon any one who had the presumption to oppose the will of the mighty king of men must be a scoundrel; and as Calchas was a liar (vs. 108, etc.), so Achilles is a thief at heart. This accusation would be a grave insult to the free and frank Achilles. On another occasion, when referring by innuendo to Agamemnon, he says, "For hateful to me even as the gates of hell is he that hideth one thing in his heart and uttereth another." Agamemnon feels sure that Achilles is trying to steal his prize from him secretly, by having him give her up without bestowing another upon him. He is not satisfied with a vague promise of future recompense, contingent upon an uncertainty, the sack of Troy. Achilles speaks what is right and true; on the other hand, the claims of Agamemnon are not without justice. Thus the poet with surpassing art attributes to each the words and sentiments from which it was impossible for the quarrel to be avoided.

237. Translate:

1. What the Achaeans had sacked from the well-walled cities had been divided, and Agamemnon was not willing to gather this together again from the people. 2. If Agamem-

non will give up his prize of honor to the gods, the Achaeans will recompense him threefold, yea fourfold, if ever the gods who have Olympian homes should grant to them to sack utterly the well-walled city of Priam. 3. The Achaeans answered the ruling Agamemnon and said, "Though you are very brave in war, divine son of Atreus, do not be stealthy in mind, for it is not fitting for a very mighty king to outwit the people and persuade them evilly."

LESSON XXXVII

PREPOSITIONS

ILIAD, 133–141

238. Read carefully 1048–1061.

239. *Optional:*

240. VOCABULARY

Αἴας, *αντος*, ὁ Ajax.

αἱρέω (αἱρε-, ἑλ-), **αἱρήσω**, **ἕελον** (εἷλον, 584–585), **ᾕρηκα***, **ᾕρημαι***, **ἡρέθην*** take, seize, deprive, (*mid.*) choose.

ἅλς, **ἁλός**, ὁ, ἡ sea, brine.

ἀντ-άξιος, *η, ον* equivalent, of equal value.

ἀπο-δί-δωμι (δω-, δο-), **ἀποδώσω**, **ἀπέδωκα**, **ἀποδέδωκα***, **ἀποδέδομαι**, **ἀπεδόθην** give back, return, give away, pay.

ἀρ-αρ-ίσκω (ἀρ-), **ἤρσα** (ἄραρον), **ἄρηρα**, **ἤρθην** join, fit, suit, adapt, adjust.

αὕτως in the same way, thus, so, as matters now are.

δεύομαι (δευ-, δενε-), **δευήσομαι**, **ἐδεύησα** lack, need, be in want.

ἑρύω (ϝερυ-, ϝρυ-), **ἐρύω**, **εἵρυσ(σ)α**, **εἴρυ(σ)μαι** draw, drag, launch.

ἧμαι (ἦσ-) (*pres. only*) sit, be seated.

μέλᾱς, *αινα, αν* black, dark, dusky.

μετα-φράζω* (φραδ-), **μεταφράσω***, **μετέφρασα** (**μετεπέφραδον**), **μεταπέφρακα****, **μεταπέφρασμαι***, **μετεφράσθην** tell, point out, declare; *mid.*, consider later, plan hereafter, reflect on later.

Ὀδυσ(σ)εύς, *ῆος*, ὁ Odysseus (Ulysses).

ὅπ(π)ως in order that, that, how (that).

τεός, *ή, όν* thy, thine, your(s).

Derivatives: sal-t, -ine (603–604), hali-eutic(s), -ography, halite; axiom(atic); dose, dowry; mela(n)- (208).

241. Translate:

1. *οὐκ ἐθέλει Ἀχιλλεὺς Ἀγαμέμνονα δευόμενον ἦσθαι, ὄφρ' αὐτὸς ἔχῃ γέρας.* 2. *Ἀγαμέμνων ἦσται αὖτως δευόμενος, κέλεται δ' Ἀχιλῆα γέρας ἀποδοῦναι.* 3. *μεγάθῡμος Ἀχιλλεὺς οὐ δώσει Ἀγαμέμνονι πολλὰ γέρα, ἄρσᾱς τὰ κατὰ θῡμόν, ὅπως ἔσονται ἀντάξια.* 4. *εἰ δέ κε μὴ δώωσιν Ἀχαιοὶ μεγάθῡμοι γέρας Ἀγαμέμνονι, ἄρσαντες τὸ κατὰ θῡμόν, ὅπως ἔσται ἀντάξιον, αὐτός κεν ἕληται ἢ γέρας Ἀχιλῆος ἢ Αἴαντος ἢ Ὀδυσῆος.* 5. *Ἀγαμέμνων ἰὼν ἕληται γέρας, ἑλὼν δὲ τὸ ἄξῃ, Ἀχιλλεὺς δέ κε κεχολώσεται, τόν κεν Ἀγαμέμνων ἵκηται.* 6. *πάντες Ἀχαιοὶ μετεφράζοντο ταῦτα καὶ αὖτις.* 7. *εἴρυσαν νῆας μελαίνᾱς εἰς ἅλα δῖαν.*

242. Read and translate:

Iliad, 133–141

ἦ ἐθέλεις, ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὖτως
ἧσθαι δευόμενον, κέλεαι δέ με τήνδ' ἀποδοῦναι;
ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί, 135
ἄρσαντες κατὰ θυμόν, ὅπως ἀντάξιον ἔσται —
εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι
ἢ τεὸν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος
ἄξω ἑλών· ὁ δέ κεν κεχολώσεται, ὅν κεν ἵκωμαι.
ἀλλ' ἦ τοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὖτις, 140
νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἅλα δῖαν,

243. 133. **ἔχῃς**: *keep*, 1115–1116. — **ὄφρ' αὐτὸς ἔχῃς γέρας**: parenthetical.

133–134. Said in scornful and bitter derision. The question is of course "rhetorical," and is a much stronger presentment of his view than if he had made the positive assertion and accusation that Achilles had such a plan in mind. The answer of Agamemnon to the charge of covetousness by Achilles, is that Achilles is the one who has a selfish end in view, and that he wishes further to disgrace the commander-in-chief in the eyes of the army by taking away his prize of honor, while he keeps his own. — **αὐτός**: *yourself*, as contrasted with me and my situation.

135. Agamemnon repeats the words of Achilles in verse 123, to indi-

cate his readiness to accept that plan, but with his own conditions, not those of Achilles, and it must be done *now*.

136. This is perhaps pure subterfuge. Agamemnon may not be considering the possibility he mentions here, but may have caught an evil inspiration to rob Achilles of his prize, and so when he assails him by demanding μὴ κλέπτε νόῳ (vss. 131–132), he may be employing a device known the world around, of accusing his enemy of a crime which he is contemplating himself. Probably Agamemnon makes a gesture at the end of this verse, which would make the aposiopesis less violent.

137. ἕλωμαι: 1146. ἐγώ and αὐτός are added with a proud feeling of conscious superior power. Observe the rhyme with vs. 139.

138. Observe how the addition of ἰών makes the picture definite and adds a touch of the dramatic.

137–139. This is all more subterfuge. Agamemnon has not the slightest intention of disturbing his two good and powerful friends, Ajax and Odysseus, in their vested rights, but the whole passage is aimed at Achilles. Agamemnon here mentions these two mighty chieftains to indicate his own superiority. 139. "I am inclined to think that *he* (ὅ said with a meaning look at Achilles) may be enraged." This is a good example of the grimly humoresque in which Homer's heroes sometimes indulge. Agamemnon gloats over his ability to do as he pleases, without having to worry over the consequences. — ἵκωμαι: 1146.

141. Considering the case closed, the king calls for immediate action, to carry out his plans as outlined. — μέλαιναν indicates that Homer spoke for the eyes as well as for the ears of his audience. From the time of "Noah's ark" vessels were calked by a treatment of pitch, to make the seams water-tight. This gave them the black appearance which the poet uses to visualize them for his hearers. — ἐρύσσομεν [ἐρύσωμεν]: 800, 1098. — μέλαιναν ϝερύσσομεν, 526.

244. Translate:

1. Surely we do not wish that the son of Atreus should sit (*inf.*) thus lacking, in order that we ourselves may have prizes of honor; and we do not order him to give back the flashing-eyed maiden to her dear father. 2. We shall give the great-souled Achaeans many prizes of honor, adapting them to their desire, so that they may be equivalent. 3. If we do not give (it), the son of Atreus himself will seize either your prize, or (that) of Ajax, or of Odysseus, and when he

has seized (it), he will lead (it) to the broad camp of the Achaeans. 4. If Agamemnon should come upon Achilles, he would perchance be enraged. 5. But he considered this also afterward. 6. We shall now drag many swift black ships into the divine sea.

LESSON XXXVIII

COMPARISON OF ADJECTIVES

ILIAD, 142–151

245. Read the sections treating of the comparison of adjectives, 747–756.

246. *Optional:*

247. VOCABULARY

ἀν-αιδείη, ης, ἡ shamelessness.

ἀρχός, οῦ, ὁ leader, commander, ruler, pilot, guide, chief.

βουλη-φόρος, ον counsel-bearing, full of counsel, discreet.

ἕς, μία, ἕν (758) one, only, sole.

ἑκά-εργος, ου, ὁ free-worker, working his will, *Apollo.*

ἔκ-παγλος, ον terrible, awful, dread (ful), frightful, fearful.

ἐπι-έννῡμι (ἐφ-έννῡμι) (ϝεσ-), ἐφέσ(σ)ω, ἔφεσ(σ)α, ἐφεῖμαι (ἐφέσμαι) (*both with and without elision of the prep.*) clothe, invest.

ἐπι-τηδές sufficiently, in sufficient numbers, appropriately, suitably.

ἐρέτης, āο, ὁ oarsman, rower, sailor.

Ἰδομενεύς, ῆος, ὁ Idomeneus.

ἱερόν, οῦ, τό sacrifice, sacred rite, victim for sacrifice (1168).

καλλι-πάρῃος, ον beautiful-cheeked, fair-cheeked.

κερδαλεό-φρων, ον crafty-minded, cunning-(minded), sly, mindful of gain.

ὁδός, οῦ, ἡ road, way, path, journey, expedition.

ῥέζω (ϝρεγ-), ῥέξω, ἔρ(ρ)εξα, ἐρέχθην WORK, accomplish, do, perform, make, sacrifice.

ὑπό-δρα scowlingly, askance, looking at darkly, *from beneath* (ὑπό) *the brows drawn down.*

ὤ μοι alas! ah me! good gracious!

Derivatives: an-, hier-, mon-, olig-, patri-arch(y, ic(al)), arch-angel, -bishop, -duke, -i-tect, arch- (as arch-fiend, etc.); phos-, zoö-phorus; work (593–595); vest-ment; hier- (101);

calli-graphy, -ope, cali-sthenics; syn-, meth-od(ist), hodometer; drag(o)on.

248. Translate:

1. Ἀχαιοὶ μεγάθῡμοι ἤγειραν ἐρέτᾱς ἐπιτηδὲς εἰς νῆα μέλαιναν. 2. εἰς νῆας Ἀγαμέμνων ἔθηκεν ἑκατόμβην ἱερὴν θεῷ. 3. ἀνὰ τὴν θοὴν νῆα μέλαιναν Ἀγαμέμνων ἔβησεν (1069) αὐτὴν Χρῡσηΐδα καλλιπάρῃον. 4. εἴς τις ἀνὴρ βουληφόρος ἔσται ἀρχὸς τῶν νηῶν Ἀχαιῶν. 5. Πηληιάδης ἐκπαγλότατος ἀνδρῶν ἔσται ἀρχὸς τῆς νηός. 6. Ἀχιλλεὺς ῥέξει ἱερὰ καὶ ἱλάσεται ἑκάεργον Ἀπόλλωνα τοῖσιν Ἀχαιοῖσιν. 7. οὔ τις Ἀχαιῶν πρόφρων πείσεται ἔπεσιν Ἀγαμέμνονι ἀναιδείην ἐπιειμένῳ (1020, 1; 1071) καὶ κερδαλεόφρονι. 8. οὔ τις ἐθέλει ὁδὸν ἐλθεῖν ἢ ἀνδράσιν μάχεσθαι ἶφι.

249. Read and translate:

Iliad, 142–151

ἐς δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἐς δ' ἑκατόμβας
θήομεν, ἂν δ' αὐτὴν Χρυσηίδα καλλιπάρῃον
βήσομεν. εἰς δέ τις ἀρχὸς ἀνὴρ βουληφόρος ἔστω,
ἢ Αἴας ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεὺς
ἠὲ σύ, Πηλεΐδη, πάντων ἐκπαγλότατ' ἀνδρῶν,
ὄφρ' ἡμῖν ἑκάεργον ἱλάσσεαι, ἱερὰ ῥέξας."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"ὤ μοι, ἀναιδείην ἐπιειμένε, κερδαλεόφρον,
πῶς τίς τοι πρόφρων ἔπεσιν πείθηται Ἀχαιῶν
ἢ ὁδὸν ἐλθέμεναι ἢ ἀνδράσιν ἶφι μάχεσθαι;

250. 142. **ἐς, ἐς**: 1048–1049. — **ἀγείρομεν**: 800, 1098. Agamemnon hurries along in his description of what he wants done, employing a well-known artifice to distract attention from his threat of seizing Achilles' prize, which threatens to become a very disagreeable subject.

143. **θήομεν** [*τίθημι*]: 800, 1098. — **ἄν** = **ἀνά**: 1048–1049, 567. The multiplication of terms with reference to Chryseïs, together with the addition of *αὐτήν*, contrasting her with the gifts and the rest of the embassy as being infinitely more important, betrays Agamemnon's special interest in her.

144. **βήσομεν**: 1049, 800, 1069, 1098.

146–147. To rob Achilles of his prize, and at the same time to compel him to become an active instrument in his own undoing, at the behest of his deadliest and most hated enemy, is the height of ironical tragedy. Probably Agamemnon does not really intend to do this, but is only making another attempt at a bitter and cynical jest. — **τλάσσεαι**: 800, 1115–1116. — **ἱερὰ ῥέξᾱς**: (*by*) *performing sacrifices.*

149. The simple-hearted Achilles takes Agamemnon's words to be in earnest, and thinks that they indicate a fear on the part of the king to attempt the seizure of his prize openly, but that he is planning to send him away on the expedition while he is accomplishing this. So he calls Agamemnon "crafty-minded." — **ἀναιδείην ἐπιειμένε**: 1020, 1; 1071.

150. **τοι**: 997. — **ἔπεσιν**: 996. — **πείθηται**: 1100. Observe the alliteration of π in this verse.

151. **ὁδόν**: 1012. — **ἀνδράσιν**: 1007.

150–151. Of course another indignant "rhetorical" question, implying that no one would be willing to obey Agamemnon any longer. Achilles is perhaps referring primarily to himself, but the effect of this is to make an indirect appeal to whatever there might be of latent rebellion among the soldiery against such high-handed injustice.

251. Translate:

1. But come, drag the swift black ships into the divine sea, collect oarsmen in sufficient numbers therein, place in them many sacred hecatombs, and cause to go on board many beautiful-cheeked maidens. 2. Some counsel-bearing man shall be commander. 3. Neither Ajax nor Idomeneus nor the divine Odysseus was cowardly, but they feared the son of Peleus, most terrible of men. 4. Will you perform sacrifices and appease the free-worker for us? 5. We looked askance at the swift-footed Achilles and addressed him. 6. Alas! how many of the great-souled Achaeans will zealously obey a crafty-minded man clothed in shamelessness, either to go on an expedition or to fight mightily with men?

LESSON XXXIX

FORMATION AND COMPARISON OF ADVERBS

ILIAD, 152–157

252. Read carefully 780–788.

253. *Optional:*

254. VOCABULARY

αἴτιος, η, ον blamable, to blame, guilty, accountable, responsible.

αἰχμητής, ᾶο, ὁ spearman, warrior.

βοῦς, βοός, ὁ, ἡ ox, cow, bull.

βωτι-άνειρα *fem.*, man-nourishing, nurturing heroes; *subst.* nurse of heroes.

δεῦρο hither, to this place, here.

δηλέ-ομαι*, **δηλήσομαι, ἐδηλησάμην, δεδήλημαι*** harm, hurt, destroy, damage, wrong, ruin.

ἐλά-ω, ἐλά(σ)(σ)ω, ἤλασ(σ)α, ἐλήλακα*, ἐλήλαμαι, ἠλάθην* drive, strike, carry on, push, press.

ἐρι-βῶλαξ, ακος rich-clodded, heavy-clodded, fertile.

ἠχήεις, εσσα, εν *onomatopoetic*, (re) echoing, roaring, (re)sounding, thundering.

ἵππος, ου, ὁ, ἡ horse, mare.

καρπός, οῦ, ὁ fruit, crop, produce, harvest.

μαχέ-ομαι (μάχομαι), μαχήσομαι (-έσσομαι?) (μαχέομαι), ἐμαχεσ-(σ)άμην fight, battle.

μεταξύ between, intervening.

οὔρος (ὄρος, 571), **εος, τό** mountain.

σκιόεις, εσσα, εν shady, shadowy.

Τρῶες, ων, οἱ Trojans.

Φθίη, ης, ἡ Phthia, *a town and district in northern Greece, home of Achilles.*

Derivatives: (a)etio-logy, -logic(al); bu-colic, -cranium, bovine; elas-tic(ity); echo-ing, -meter, -scope; hippo-potamus, -drome, -crene, -crates, Phil-ip; carp-el, carpo-genic, -lite, -phore, Poly-carp; or-ead, oro-logy, -graphy, -hippus; squi-rrel, scio-graph(y), -machy, -mancy, sci-optic(al).

255. Translate:

1. ἦλθον Ἀχαιοὶ δεῦρο μαχησόμενοι ἕνεκα Τρώων αἰχμητάων. 2. εἰσὶ Τρῶες αἴτιοι Ἀχαιοῖσιν; 3. ἠλάσαμεν βοῦς (= βόας) τε καὶ ἵππους Ἀχιλῆος, καρπὸν δ' ἐδηλησάμεθ' ἐν Φθίῃ ἐριβώλακι. 4. Τρῶές εἰσιν τηλόθι Φθίης βωτιανείρης, ἐστὶ δὲ μάλα πολλὰ σκιόεντ' οὔρεα καὶ ἠχήεσσα θάλασσα μεταξύ.

256. Read and translate:

Iliad, 152–157

οὐ γὰρ ἐγὼ Τρώων ἕνεκ' ἤλυθον αἰχμητάων
δεῦρο μαχησόμενος, ἐπεὶ οὔ τί μοι αἴτιοί εἰσιν·
οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἤλασαν οὐδὲ μὲν ἵππους,
οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ
καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξύ,
οὔρεά τε σκιόεντα θάλασσά τε ἠχήεσσα·

257. 152. **ἐγώ**: emphatic (1039), as contrasted with Agamemnon and his brother Menelaus, who had a strong personal interest in the success of the expedition.

153. **μαχησόμενος**: 1109, 5. — **τι**: 780–781.

154. **βοῦς** = *βόας*: throughout all history cattle have been an important economic factor. Thus the English words "fee, chattel, pecuniary," etc., indicate the part they have played in our own and in the Roman monetary systems, as a medium of exchange, before the introduction of coinage. In Homer's time maidens were called *cattle-bringing*, because their suitors regularly gave cattle to their fathers as a wedding present, in return for the girl as a wife. A useful woman in Homeric times might be worth as much as four cows. Their great importance has made them an object of divine worship among many peoples, as among the old Hebrews, who for a long period of their history worshipped a bull-god, of which the horns of the altar were a survival.

155. **βωτιανείρῃ**: observe the touch of local pride, so common throughout all nations. His home produces heroes, of whom he is one. The ornamental epithets and picturesque language may indicate how dear to his heart his old home in Phthia was. Perhaps he is almost homesick.

157. **ἠχήεσσα**: onomatopoetic, to represent the sound of the roaring sea. — **σκιόεντα** refers to the long shadows which high mountains throw. This verse is in apposition with *πολλά* (used substantively) of the preceding verse.

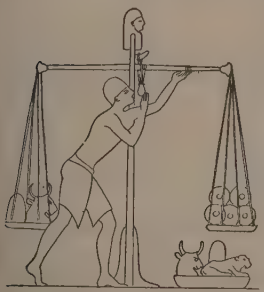
Observe the heaping up of the first personal pronouns in this passage, to indicate that Achilles had no personal interest, as did Agamemnon, in the expedition. Achilles emphasizes his own generous motives and self-sacrificing spirit in joining the undertaking, thereby throwing into high relief the ingratitude of Agamemnon and the deep injustice of his selfishness. "The Trojans have never done me the slightest harm, that

I should have gone to all this trouble in making this expedition against them."

154 ff. Such wanton robbery and destruction of property might be either the occasion or the result of war. The origin of the Homeric wars, as most wars before and since, had ultimately an economic basis, and they were waged either to protect their own property or to gain possession of that of their neighbors. "And the children of Israel did that which was evil in the sight of Jehovah: and Jehovah delivered them into the hand of Midian seven years. . . . And so it was when Israel had sown, that the Midianites came up, and the Amalekites, and the children of the East, even they came up against them; and they encamped against them, and destroyed the increase of the earth till thou comest to Gaza, and left no sustenance for Israel, neither sheep, nor ox, nor ass." "And ye went over Jordan, and came unto Jericho: and the men of Jericho fought against you. . . ; and I delivered them into your hand. . . . And I have given you a land for which ye did not labor, and cities which ye built not, and ye dwell in them; of the vineyards and olive trees which ye planted not do ye eat. Now therefore fear Jehovah and serve him." "And Joshua did unto them as Jehovah bade him: he houghed their horses, and burnt their chariots with fire. . . . And all the spoil of these cities, and the cattle, the children of Israel took for a prey unto themselves; but every man they smote with the edge of the sword, until they had destroyed them, neither left they any to breathe."

EARLY ROMAN BAR MONEY

A bar of copper marked with the figure of a bull. Dates from the fourth century B.C.



EGYPTIAN WEIGHING "COW GOLD"

156–157. Achilles is not strictly logical; for in spite of the crashing sea that rolled between, he was doing in Troy the very thing which he says the Trojans have never done in his land because of the intervening distance. — πολλά (ἐστίν).

Achilles is now ready to renounce all allegiance to such a leader, who

repays with base ingratitude the loyalty of those who were fighting not for their own sakes, but for him and his interests.

258. Translate :

1. We came hither to fight with the Trojan warriors; for they are blamable to us. 2. Once the Achaeans drove away our cattle and horses, and destroyed our crops in fertile, man-nourishing Phthia. 3. Phthia is far from Troy, and there are very many shadowy mountains and the roaring sea between.

LESSON XL

NUMERALS

ILIAD, 158–164

259. Study the table of cardinals, ordinals, and numeral adverbs, 757. Commit the first twelve of each to memory, and learn the declension of εἷς, μία, ἕν *one*; δύο (δύω) *two*; τρεῖς, τρία *three*; and τέσσαρες, τέσσαρα *four*, 758–759.

260. *Optional:*

261. VOCABULARY

ἀλεγίζω (ἀλεγιδ-), *with gen.*, 984 care, reck, consider, regard, worry.

ἅμα *with dat.*, at the same time, together (with).

ἀν-αιδής, ές shameless, unfeeling.

ἀπειλέ-ω, ἀπειλήσω, ἠπείλησα threaten, boast, menace.

ἄρ-νυμαι, ἀρέομαι*, ἠρόμην acquire, win, save, preserve.

ἀφ-αιρέω (αἱρε-, ἑλ-), **ἀφαιρήσω, ἀφέελον** (ἀφεῖλον), **ἀφῄρηκα*, ἀφῄρημαι*, ἀφῃρέθην*** take away, rob, deprive.

ἔπω (σεπ-, σπ-), **ἕψω, ἕσπον** be busy, perform; *mid.*, follow, accompany, attend.

ἶσος, η (ἴση), ον equal, equivalent, well-balanced, symmetrical.

κυν-ώπης (*voc.* **κυνῶπα**) dog-faced, dog-eyed, shameless.

Μενέλᾱος, ου, ὁ Menelaus, *brother of Agamemnon, and husband of Helen.*

μετα-τρέπω (τρεπ-, τροπ-, τραπ-), **μετατρέψω, μετέτρεψα, (μετέτραπον), μετατέτροφα**, μετατέτραμμαι, μετετράφθην** (**μετετράπην***) turn (around); *mid.* turn oneself toward, heed.

μογέ-ω, ἐμόγησα toil, struggle.

ναίω (ναϝ-), **ἔνασσα, ἐνάσθην** dwell, inhabit; *mid.* be situated.

ὁπ(π)ότε when(ever).

πρός (π(ρ)οτί) *adv., and prep. with gen., dat., and acc.*, to, toward, also, at, on, from, on behalf of; *with gen.*, from, before, at the bidding, in the sight; *with dat.*, on, at, by; *with acc.*, to, toward, (up)on, against.

πτολίεθρον (= **π(τ)όλις**), **ου, τό** city.

τῑμή, ῆς, ἡ honor, satisfaction, recompense, retribution, value.

χαίρω (χαρ-, χαρε-, χαιρε-), χαιρήσω, κεχάρη(κ)α, κεχάρ(η)μαι*, ἐχάρην rejoice, be glad, hail! welcome!

262. Translate:

1. Ἀχιλλεὺς ἔσπετο ἄνακτι ἀνδρῶν Ἀγαμέμνονι μέγ' ἀναιδέϊ, ὄφρα χαίρῃ. 2. Ἀχαιοὶ ἕσποντ' Ἀγαμέμνονι ἅμα, τῑμὴν ἀρνύμενοι (1070) τῷ καὶ Μενελάῳ. 3. ἦν Ἀγαμέμνων κυνώπης; 4. ἀρνύμεθα τῑμὴν πρὸς Τρώων Μενελάῳ. 5. Ἀγαμέμνων οὐ μετατρέπεται οὐδ' ἀλεγίζει τῶν. 6. βασιλεὺς αὐτὸς ἠπείλησεν ἀφαιρήσεσθαι γέρας Ἀχιλῆι. 7. Ἀχιλλεὺς ἐμόγησε πολλὰ τῷ γεραϊ. 8. γέρα πάντες ἕξομεν ἴσα βασιλῆι, ὁππότε ἐκπερσώμεθα πτολίεθρα Τρώων.

263. Read and translate:

Iliad, 158–164

ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἅμ' ἑσπόμεθ', ὄφρα σὺ χαίρῃς,
τῑμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνῶπα,
πρὸς Τρώων. τῶν οὔ τι μετατρέπῃ οὐδ' ἀλεγίζεις · 160
καὶ δή μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς,
ᾧ ἔπι πολλὰ μόγησα, δόσαν δέ μοι υἷες Ἀχαιῶν.
οὐ μέν σοί ποτε ἶσον ἔχω γέρας, ὁππότ' Ἀχαιοὶ
Τρώων ἐκπέρσωσ' εὐ ναιόμενον πτολίεθρον ·

264. 158. **σοί**: 1007, emphatic, as may be seen from the accent, 762. — **μέγ'(α)**: 780–781. — **χαίρῃς**: 1115–1116. — **σύ**: very emphatic, as contrasted with Achilles (1039).

159. **ἀρνύμενοι**: 1070. — **Μενελάῳ σοί τε**: 997. — **κυνῶπα**: the Homeric warriors were refreshingly frank in saying what they thought. To be compared to a dog is usually considered the height of insult, and such terms regularly form a favorite part in the vocabulary of abuse. Even

to-day the dog among the Asiatics typifies all that is beastly and shameful; and so the Mohammedans call the Christians *dogs;* and since Christians are presumptuous enough to refuse to believe in the prophet, they are "infidel dogs." Here κυνῶπα is perhaps suggested by μέγ' ἀναιδές, of which it is merely the more insulting equivalent.

160. τῶν (used substantively): 984. — τι: 780–781. — μετατρέπῃ = μετατρέπηαι, 584–585.

Calydonian boar hunt
Games at the funeral of Patroclus
Peleus, Thetis and the gods
Pursuit of Troilus by Achilles
Animal scenes, sphinxes, etc.

THE FRANÇOIS VASE

Archæological Museum, Florence

Found in an Etruscan grave in 1844. A black-figured terra cotta vase of about 600 B.C. It is nearly three feet in height and two and one half feet in diameter. The figures on the vase depict scenes from Greek mythology.

161. μοι: 997. — αὐτός: *yourself*, i.e. "arbitrarily," without the consent of the army or the other chieftains.

162. ἔπι: 1050. — πολλά: 780–781.

163. σοί: a brachylogical comparison, as in English, "what is good for a cold," *i.e.* "what is good for a man who has a cold." This thought intensifies the injustice of Agamemnon's action.

Observe the emphasis and contrast so effectively obtained by the use of the personal pronouns in this passage, and the rhyming effect of σοι, σύ, σοί, μοί μοί, σοί.

265. Translate:

1. They followed the very shameless Agamemnon and Menelaus, that they might win recompense for them from the Trojans. 2. But the two kings did not regard or consider these things at all. 3. The king of men, Agamemnon, threatened to take away the prize of Achilles, for which he had struggled much, and which had been given to him by the sons of the Achaeans. 4. We never had a prize of honor equal to Agamemnon('s), whenever we sacked a well-situated city of the Trojans.

LESSON XLI

PRESENT, FUTURE, AND FIRST AORIST SYSTEM OF VERBS

ILIAD, 165–172

266. 1) Review carefully all the forms of λύω in the present, future, and first aorist, all voices, modes, and tenses, 904–921, and read 789–809.

2) Learn the conjugation of *φαίνω* in the first aorist system, 931–932.

267. *Optional:*

268. VOCABULARY

ἀτάρ (= **αὐτάρ** 571) but, moreover.
ἄ-τῑμος, η, ον dishonored, unhonored.
ἄφενος, εος, τό wealth, riches.
ἀφύσσω (**ἀφυγ-**), **ἀφύξω** dip up, draw (out), collect, heap up.
δασμός, οῦ, ὁ division (of spoils).
δι-έπω (**σεπ-, σπ-**), **διέψω, διέσπον** accomplish, perform, go through, be engaged (in).
ἐνθά-δε here, hither, there, thither.
κάμνω (**καμ-, κμη-**), **κἀμέομαι, ἔκαμον, κέκμη(κ)α** do, make, toil, be weary, suffer, accomplish with pain.
κορωνίς, ίδος curved, bent.
ὀλίγος, η, ον little, few, small, of slight value, cheap.
πλοῦτος, ου, ὁ wealth, riches, abundance.
π(τ)ολεμίζω (cf. **π(τ)όλεμος**), **π(τ)ολεμίξω** war, battle, fight.
πολυ-άῑξ, ῑκος impetuous, onrushing.

σύν *adv., and prep. with dat.*, with, together (with), along with.

φέρτερος, η, ον (*comparat.* 754, 2), mightier, better, braver, stronger, more powerful, more productive, more profitable.

Derivatives: corona-tion, crown; olig-archy; pluto-crat, -cracy; polem-ic(al); syn-agogue, syn-.

269. Translate:

1. *διέπομεν πόλεμον πολυᾶϊκα χείρεσσιν.* 2. *ποτὲ δασμὸς ἵκηται, Ἀγαμέμνων ἔχει τὸ γέρας πολὺ μεῖζον, Ἀχιλλεὺς δ' ἔχει (γέρας) ὀλίγον μὲν φίλον δέ.* 3. *Ἀχιλλεὺς ἔχων γέρας ὀλίγον τε φίλον τ' ἔρχεται ἐπὶ νῆας, ἐπεί κε κάμῃ πολεμίζων.* 4. *νῦν Ἀχιλλεὺς εἶσι Φθίηνδε.* 5. *ἦ πολὺ φέρτερόν ἐστιν ἴμεν οἴκαδε σὺν νηυσὶν κορωνίσιν.* 6. *Ἀχιλλεὺς ἐὼν ἄτῑμος, οὐκ ἀφύξει ἄφενος καὶ πλοῦτον Ἀγαμέμνονι ἐνθάδε.*

270. Read and translate:

Iliad, 165–172

ἀλλὰ τὸ μὲν πλεῖον πολυάϊκος πολέμοιο
χεῖρες ἐμαὶ διέπουσ', ἀτὰρ ἤν ποτε δασμὸς ἵκηται,
σοὶ τὸ γέρας πολὺ μεῖζον, ἐγὼ δ' ὀλίγον τε φίλον τε
ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεί κε κάμω πολεμίζων.
νῦν δ' εἶμι Φθίηνδ', ἐπεὶ ἦ πολὺ φέρτερόν ἐστιν
οἴκαδ' ἴμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' ὀΐω
ἐνθάδ' ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν."
τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·

271. 165. **τὸ πλεῖον**: comparat. of **πολύς**, 754, 9, *the greater* (part).

166. **χεῖρες ἐμαί**: *my hands*, a more effectual and picturesque way of saying "I did it." **δασμός**: "And when Joshua sent them away also unto their tents, then he blessed them, and he spake unto them, saying, Return with much riches unto your tents, and with very much cattle, with silver, and with gold, and with brass, and with iron, and with very much raiment: divide the spoil of your enemies with your brethren." "But all the cattle, and the spoil of the cities, we took for a prey to ourselves."

167. **τό**: *the well-known, usual* (gift of honor). — **πολύ**: 780–781. — **μεῖζον**: comparat. of **μέγας**, 754. — **ὀλίγον**: *of slight value* (not *petite*).

— ὀλίγον τε φίλον τε: *of slight value, yet dear* (to me). Cf. Shakespere: "a poor virgin, an ill-favoured thing, but mine own."

168. ἔρχομ'(αι). — *when I am weary (of) fighting.*

149–168. There is a distinct note of pathos running through this whole passage, and a feeling of hot but helpless resentment at Agamemnon's overbearing arrogance, together with his ingratitude toward those to whom he owed so much.

169. "This is no place for me; I'm going home."

170. σ'(οι): 997. — ὁΐω: ironically, as often. — κορωνίσιν: this word visualizes the curved line of the Greek ship, with its high prow and stern.

272. Translate:

1. Although the greater (part) of this impetuous war was accomplished by our hands, you always have much the greater prize, whenever a division of spoil(s) comes. 2. When they grew weary (of) fighting, they went to their ships with (having) prizes, small yet dear to their hearts. 3. It was much better to go to Phthia; nor did they think that since they had been dishonored here they would collect wealth and riches for Agamemnon.

LESSON XLII

THE SECOND AORIST, AND THE FIRST AND SECOND PERFECT SYSTEMS OF VERBS

ILIAD, 173–181

273. 1) Learn the conjugation of the perfect and second aorist systems of λύω and of βαίνω, 904–915, 922, 930.

2) Read carefully 810–818.

274. *Optional:*

275. VOCABULARY

διο-τρεφής, ές Zeus-nourished.

εἵνεκα (= ἕνεκα, 571) on account of.

ἐπι-σσεύω (σευ-, συ-), —, ἐπέσσευα, ἐπέσσυμαι, ἐπεσ(σ)ύθην drive on, hurry on, urge.

ἕταρος (ἑταῖρος, 571), ου, ὁ companion, comrade, follower, friend.

ἐχθρός, ή, όν (*compar.* ἐχθίων, ον; *superl.* ἔχθιστος, η, ον) hateful, hated, enemy, hostile, odious.

καρτερός, ή, όν (= **κρατερός**) (597–598), strong, mighty, severe, harsh, stern.

κοτέ-ω, **ἐκότεσ(σ)α**, **κεκότη(κ)α** hold a grudge, be angry, be vindictive.

μάλιστα (*superlat. of* **μάλα**) most of all, especially, by all means, decidedly.

μάχη, ης, ἡ battle, fight, fray.

μένω (**μεν-**, **μενε-**) **μενέω**, **ἔμεινα**, **μεμένηκα**** remain, await.

μητίετα, āo, ὁ counsellor, (prudent) adviser.

Μυρμιδών, όνος, ὁ Myrmidon, *Greek.*

ὄθ-ομαι *with gen.* 984, reck, care, consider, regard, worry.

τῑμά-ω, **τῑμήσω**, **ἐτίμησα**, **τετίμηκα***, **τετίμημαι**, **ἐτῑμήθην*** honor, gain honor; *mid.* avenge, exact recompense.

ὧδε thus, so, in this way, as follows.

Derivatives: Dino-mache, logo-, scio-, theo-machy; timocracy.

276. Translate:

1. *φεύξομαι μάλα, ἐπεί μοι θῡμὸς ἐπέσσυται τόδε.* 2. *λισσόμεθα Πηληιάδην μένειν εἵνεκ' Ἀγαμέμνονος.* 3. *παρ' Ἀγαμέμνονί γε ἄλλοι εἰσίν, οἵ κε τὸν τῑμήσουσι, μάλιστα δὲ μητίετα Ζεύς.* 4. *Ἀχιλλεύς ἐστιν ἔχθιστος πάντων διοτρεφέων βασιλήων Ἀγαμέμνονι.* 5. *ἔρις τε φίλη Ἀχιλῆϊ ἐστιν αἰεὶ πόλεμοί τε μάχαι τε.* 6. *Ἀχιλλεὺς μάλα καρτερός ἐστιν, ἀλλά που θεός οἱ τό γ' ἔδωκεν.* 7. *Ἀχιλλεὺς εἶσι οἴκαδε σὺν νηυσί τε καὶ ἑτάροισιν, ἀνάξει δὲ Μυρμιδόνεσσιν.* 8. *Ἀγαμέμνων οὐκ ἀλεγίζει οὐδ' ὄθεται Ἀχιλῆος κοτέοντος.*

277. Read and translate:

Iliad, 173–181

"*φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἐγώ γε*
λίσσομαι εἵνεκ' ἐμεῖο μένειν· παρ' ἐμοί γε καὶ ἄλλοι,
οἵ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεύς. 175
ἔχθιστος δέ μοί ἐσσι διοτρεφέων βασιλήων·
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.
εἰ μάλα καρτερός ἐσσι, θεός που σοὶ τό γ' ἔδωκεν.
οἴκαδ' ἰὼν σὺν νηυσί τε σῇς καὶ σοῖς ἑτάροισιν
Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω 180
οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὧδε·

278. 173. **τοι**: 998. — **φεῦγε**: *flee, desert.* It is this insinuation which helps Achilles decide to stay.

173–174. "Run along home, by all means; don't stay on my account." Ironical, of course.

175. A reply to the assertion of Achilles in vs. 159. This is a good example of the subtle irony of the poet: for it is Zeus and no other who *dis*honors Agamemnon in the sequel. The king's proud speech here and his haughty presumption upon the favor of Zeus, the natural protector of kings, thus make his later discomfiture all the more striking and humiliating. — **τῑμήσουσι**: 1144.

177. **ἔρις τε φίλη** (**ἐστίν**). *φίλη* agrees with *ἔρις*, but is to be taken with *πόλεμοί τε μάχαι τε* also.

178. "Granted that you are brave and mighty (thus acknowledging Achilles' assertion of the important part he had played in the war, vss. 165–166), you do not deserve any credit for that, as not you but some god is responsible, who gave it all to you without any effort or wit on your part."

180. **Μυρμιδόνεσσιν**: 1001, but in the mouth of Agamemnon may be considered a dative of disadvantage, 997. — **Μυρμιδόνεσσιν ϝάνασσε**: see 526. — **σέθεν**: 984. Observe the hissing effect produced by the heaping up of sigmas in this and the preceding verse. *Μυρμιδόνεσσιν* receives prominence by its position in the verse, since Agamemnon wishes to make clear to Achilles the limits of his authority, and that he has no right to be issuing commands to the Achaeans. Agamemnon will bear no infringement of his own prerogatives.

181. **κοτέοντος** (**σέο**): 984.

In this whole passage Agamemnon assumes a tone of sneering sarcasm and contempt for Achilles, as though he were but a peevish and willful child. Thus he belittles Achilles' every motive and excellence. His threat to return home is interpreted as due to panicky fear, his bravery in war, his impetuous spirit, and his strength of will, are all qualities which make him a nuisance as a quarrelsome and contentious fellow. "Pray don't let me detain you," he says, "if you are in such a hurry to flee. It will be a blessing to see you gone, since you are so perverse and given to strife. Be sure to take all your bags and baggage along, and don't be trying to strut around here with your authority, but run along home to the Myrmidons, where you belong. Pout away all you please. Your anger is the least of my worries. It is all the same to me whether you hold a grudge or not, and just to show you how much I care, I shall threaten you as follows:" This all proves too much for Achilles, who feels now that he cannot return home without provoking the ridicule of

the army. Like a spoiled child or an obstinate woman, when Agamemnon pretends that it would give him pleasure to be rid of him, he insists upon staying.

Observe the emphasis and contrast obtained by the use of the personal pronouns in this whole passage.

279. Translate:

1. Agamemnon, king of men, said to Achilles, "Fly by all means, if your soul urges you." 2. The Achaeans entreated us greatly to remain with them, that we might honor them especially. 3. Zeus, the counselor, will especially honor all the kings. 4. Agamemnon and Menelaus were to Achilles the most hateful of all the Zeus-nourished kings; for always strife and wars and battles were dear to their hearts. 5. Although they were very strong, some god had given that to them. 6. Let us go home with our ships and our comrades, and rule the Myrmidons. 7. We do not regard Achilles, nor do we care when he holds a grudge; since we are much mightier.

LESSON XLIII

THE PERFECT MIDDLE SYSTEM OF VERBS

ILIAD, 182–192

280. 1) Learn the perfect middle system of λύω, 910–915, *τρέπω*, *τεύχω*, and *πεύθομαι*, 925–929.

2) Study the table of personal endings of verbs, 819–829.

281. *Optional:*

282. VOCABULARY

ἄντην openly, before the face.

ἄχος, εος, τό woe, pain, grief.

Βρῑσηΐς, ίδος, ἡ Briseïs, daughter of Briseus.

δι-άν-διχα in two ways, differently.

ἐναρίζω (ἐναριγ-), ἐναρίξω, ἠνάριξα strip of armor, spoil, slay.

ἐρητύ-ω, ἠρήτῡσα, ἠρητῦθην check, restrain, control, contain, hold back, curb.

ἦτορ, ορος, τό heart, soul, spirit.

κλισίη, ης, ἡ hut, barrack, tent.

λάσιος, η, ον hairy, shaggy, rough, bushy.

μερ-μηρίζω (μηριγ-), ἐμερμήριξα ponder, consider.

μηρός, οῦ, ὁ thigh.

ὁμοιό-ω*, ὁμοιώσω*, ὡμοιώθην liken, make like, compare, make equal.

ὀξύς, εῖα, ύ sharp, biting, cutting, keen, acid.

ὅσ(σ)ος, η, ον how much, how great, how many, how large, how long.

παύ-ω, παύσω, ἔπαυσα, πέπαυκα*, πέπαυμαι, ἐπαύθην* cease, stop, PAUSE, check, restrain, hold off.

Πηλεΐων, ωνος, ὁ son of Peleus, *Achilles*.

στυγέω (στυγ-, στυγε-), ἔστυξα (ἔστυγον), ἐστυγήθην† hate, loathe, dislike, make hateful, hold in horror, fear.

φάσγανον, ου, τό sword, sabre.

Derivatives: hom(o)e-o-pathy, homo-logous, -geneous; Stygian.

283. Translate:

1. ἀφαιρεόμεθα βασιλῆα Χρῡσηίδα τὸ γέρας κᾱλόν. 2. Ἀγαμέμνων πέμψει Χρῡσηίδα ἐς Χρῡσην σὺν νηὶ καὶ ἑτάροισιν ἑοῖσιν. 3. ἄναξ αὐτὸς ἰὼν κλισίηνδε ἄξει Βρῑσηίδα καλλιπάρῃον τὸ γέρας Ἀχιλλῆος, ὄφρ' Ἀχιλλεὺς ἐὺ εἴδῃ ὅσσον φέρτερός ἐστιν Ἀγαμέμνων. 4. ἄλλοι στυγέουσι φάσθαι σφέας αὐτοὺς εἶναι ἴσους Ἀγαμέμνονι καὶ ὁμοιωθήμεναι ἄντην. 5. ἦτορ Πηλεΐωνος ἐμερμήριξε διάνδιχα, ἢ ὅ γε ἐρυσσάμενος φάσγανον ὀξὺ παρὰ μήρου ἀναστήσειε μὲν τοὺς Ἀχαιούς, ἐναρίζοι δ' Ἀτρεΐδην, ἠὲ παύσειε χόλον ἐρητῡσειέ τε θῡμόν. 6. ἄχος μέγα ἐγένετο τοῖσιν Ἀχαιοῖσιν, οὕνεκα Ἀγαμέμνων ἀφείλετο Βρῑσηίδα καλλιπάρῃον Ἀχιλῆα.

284. Read and translate:

Iliad, 182–192

ὡς ἔμ' ἀφαιρεῖται Χρυσηίδα Φοῖβος Ἀπόλλων,
τὴν μὲν ἐγὼ σὺν νηί τ' ἐμῇ καὶ ἐμοῖς ἑτάροισιν
πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρῃον
αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὄφρ' ἐὺ εἴδῃς 185
ὅσσον φέρτερός εἰμι σέθεν, στυγέῃ δὲ καὶ ἄλλος
ἶσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην."

ὣς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ
στήθεσσιν λασίοισι διάνδιχα μερμήριξεν,
ἢ ὅ γε φάσγανον ὀξὺ ἐρυσσάμενος παρὰ μηροῦ
τοὺς μὲν ἀναστήσειεν, ὁ δ' Ἀτρεΐδην ἐναρίζοι,
ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν.

285. 182. **ἔμ'(ε)**, **Χρῡσηίδα**: 1020, 1. — **ἀφαιρεῖται** = **ἀφαιρέεται**: 584–585. — **ὡς**: *as, since.*

184. **πέμψω, ἄγω**: observe the variation due to the use of the indicative and subjunctive. Agamemnon is more sure of the first than of the second. — **ἄγω**: 1101. — **καλλιπάρῃον** is maliciously added by Agamemnon to tantalize and irritate Achilles further, at the prospect of losing such a desirable prize.

185. "To prove my superior power, I shall go myself." — **τὸ σὸν γέρας**: in apposition with **Βρῑσηίδα**. The addition of the demonstrative pronoun (**τό**) makes the expression more vivid. — **εἴδῃς**: 1115-1116. Agamemnon consciously sets himself over against Achilles, and indicates that "as the god has done to me, so will I do to you," and is careful to emphasize that he would yield to no one less than the god himself. The repetition of **ἐγώ** and the addition of **αὐτός** show clearly the king's feeling of proud superiority and conscious power.

186. **ὅσσον**: 564, 3. — **σέθεν**: 993. — **στυγέῃ**: 1115–1116. — **καί**: *also, even* (as well as yourself).

187. **ἐμοί** (**εἶναι**): 1003. — **φάσθαι** [**φημί**]. — **ὁμοιωθήμεναι**: *liken himself*, 890.

186–187. *i.e.* "I shall make such an example of you that no one else may ever venture to display such arrogance or set up his will in opposition to my own." The situation has now reached an *impasse*. Stung as he was by the brutal taunts of Agamemnon, the only thing left for a high-spirited man in Achilles' position would be to kill him, or else lose his own life in the attempt.

188. **Πηλεΐωνι**: 998. — **ἐν δέ οἱ . . . στήθεσσιν**: 998, 1009.

189. **λασίοισι**: hair on the chest is still considered a mark of a strong and virile man.

190. **ἤ**: *whether.*

191. **τοὺς** (**ἄλλους Ἀχαιούς**): evidently Agamemnon was sitting down in the assembly, with the other chieftains seated around him. Achilles would need to make these start up in order to get at Agamemnon. — **ἀναστήσειεν, ἐναρίζοι**: 1153.

192. **ἦε**: *or.* — **παύσειεν, ἐρητύσειέ τε**: 1153.

286. Translate:

1. Since the gods thus take away our prize, we shall send it to Chrysa, with a sacred hecatomb for the god, but we shall go in person (*αὐτοί*) to the tent of Achilles and lead away his prize, the beauteous-cheeked Briseïs, that he may well know how much stronger we are than he, and all others may hate to say they are equal to us and compare themselves with us openly. 2. When he had thus spoken, grief arose for the sons of the Achaeans, and within their hairy chests they pondered in two ways. 3. We shall draw our sharp swords from our thighs, and rouse the sons of the Achaeans, but slay the two sons of Atreus, or we shall check our wrath and curb our spirit.

LESSON XLIV

FIRST AND SECOND PASSIVE SYSTEM OF VERBS

ILIAD, 193–200

287. Read 830–859, and review the first passive system of *λύω*, 916–921, and of *τρέφω*, 935.

288. *Optional:*

289. VOCABULARY

Ἀθηναίη (Ἀθήνη), ης, ἡ Athena, *goddess of war, wisdom, and the arts.*

ἄμφω, ἄμφοιιν, both.

γι-γνώσκω (γνω-, γνο-), γνώσομαι, ἔγνων, ἔγνωκα*, ἔγνωσμαι*, ἐγνώσθην* KNOW, recognize, learn, perceive.

ἕλκω (ἑλκ- = σελκ-, 603–604), draw, drag, pull, tug.

ἧος while, until.

θαμβέ-ω, θαμβήσω*, ἐθάμβησα wonder, be amazed, be frightened, stand aghast.

ἵ-στημι (στη-, στα-), στήσω, ἔστησα (ἔστην), ἕστηκα, ἕσταμαι*, ἐστάθην set (up), STAND, make stand, take one's stand, STATION.

κολεόν (κουλεόν, 571), **οῦ, τό** sheath, scabbard (1168).

κόμη, ης, ἡ hair, locks, tresses.

ξανθός, ή, όν tawny, yellow, blond.

ξίφος, εος, τό sword.

ὁμῶς equally, alike, together, at the same time.

ὄπι(σ)θε(ν) behind, from behind, later, latter.

ὁρμαίνω (ὁρμαν-), —, **ὥρμηνα** toss about (turn over) in mind, ponder, consider, plan.

οὐρανός, οὖ, ὁ heaven, sky.

Παλλάς, άδος, ἡ Pallas (Athena).

τρέπω (τρεπ-, τροπ-, τραπ-), **τρέψω**, **ἔτρεψα** (**ἔτραπον**), **τέτροφα****, **τέτραμμαι**, **ἐτράφθην** turn (around), rout, put to flight; *mid.*, turn oneself, flee.

φαείνω (φαεν-); *aor. pass.* **ἐφαάνθη** shine, gleam, glare, flash.

φαίνω (φαν-), **φανέω**, **ἔφηνα**, **πέφηνα***, **πέφασμαι**, **ἐφάν(θ*)ην** show, shine; (*mid.*) appear.

Derivatives: a-gnostic(ism), pro-gnosticate; STAY, system, static; comet; trope, *etc.*, 261; dia-phanous, *etc.*, 194.

290. Translate:

1. *οἱ Ἀχαιοὶ ὥρμαινον ταῦτα κατὰ φρένα καὶ κατὰ θῡμόν.* 2. *ἕλκωμεν ἐκ κολεῶν μεγάλα ξίφεα καὶ ἐναρίζωμεν Ἀγαμέμνονα.* 3. *Ἀθήνη ἦλθεν οὐρανόθεν, τὴν γὰρ ἔηκεν Ἥρη λευκώλενος.* 4. *Ἥρη λευκώλενος φιλέει Ἀχιλῆά τε καὶ Ἀγαμέμνονα ὁμῶς θῡμῷ, κήδεται δέ τοῖιν ἄμφοιιν.* 5. *Ἀθήνη ἦλθεν οὐρανόθεν, ἔστη δ' ὄπιθεν, εἶλε δ' Ἀχιλῆα ξανθῆς κόμης* (983). 6. *Ἀθήνη ἐφαίνετ' Ἀχιλῆι οἴῳ, οὐ γάρ τις τῶν ἄλλων Ἀχαιῶν ὡράετο τὴν θεάν.* 7. *ἐπεὶ θεὰ εἶλεν Ἀχιλῆα κόμης, ἐθάμβησε, μετατρεψάμενος δ' ἔγνω αὐτίκα Παλλάδ' Ἀθηναίην.* 8. *ὅσσε Ἀθηναίης ἐφαάνθησαν δεινὼ Ἀχιλῆι.*

291. Read and translate:

Iliad, 193–200

ἦος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
ἕλκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη
οὐρανόθεν· πρὸ γὰρ ἧκε θεά, λευκώλενος Ἥρη, 195
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε.
στῆ δ' ὄπιθεν, ξανθῆς δὲ κόμης ἕλε Πηλεΐωνα,
οἴῳ φαινομένη, τῶν δ' ἄλλων οὔ τις ὁρᾶτο.
θάμβησεν δ' Ἀχιλεύς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω
Παλλάδ' Ἀθηναίην· δεινὼ δέ οἱ ὄσσε φάανθεν. 200

292. 194. **ἕλκετο**: *was drawing.* — **ἦλθε δ Ἀθήνη**: coördinate, instead of subordinate construction, 1114.

196. ἄμφω = Ἀγαμέμνονα Ἀχιλῆά τε: Hera did not want to see either of them get hurt. — θῡμῷ: 1009. — φιλέουσα, κηδομένη: 1109, 2.

The situation has now reached the point where Achilles feels constrained to act, as he would rather die than endure such deep insults and humiliation at the hands of his most despised enemy. The imperfects in the first two verses make the description strikingly vivid and picturesque, while the hurried action of the two following aorists are well adapted to introduce Athena suddenly and dramatically. The appearance of Athena is as unexpected, and is introduced with as much dramatic effect as the intervention of the angel when Abraham was getting ready to perform the final act in the sacrifice of Isaac: "And Abraham stretched forth his hand, and took the knife to slay his son. And the angel of Jehovah called unto him out of heaven, and said, Abraham, Abraham: and he said, Here am I. And he said, Lay not thine hand upon the lad, neither do thou anything unto him."

The "Mourning Athena"

Acropolis Museum, Athens

A tablet of Pentelic marble. Athena, leaning on her spear, is gazing with downcast head at a grave monument.

197. κόμης: 983.

198. οἵῳ (Ἀχιλῆι): divinities regularly had the power of making themselves invisible to part of a company and appearing only to one or more in whom they had some special interest. "And I Daniel alone saw the vision: for the men that were with me saw not the vision." "And the angel of Jehovah stood in the way for an adversary against him. . . . And the ass saw the angel of Jehovah, standing in the way, and his sword drawn in his hand: and the ass turned aside out of the way, and went into the field: and Balaam smote the ass, to turn her into the way." The Homeric divinity never appears to a group, but only to individuals. Besides it would have spoiled the plot had Athena been seen or heard by the other Greeks, including Agamemnon.

The latter part of this verse repeats in negative form the first two words. — ὁρᾶτο = ὡράετο, 584–585, 837.

199. θάμβησεν: naturally Achilles was astonished at this unusual method of restraint. Certainly it would have been death to any of the

Greeks who would have dared to attempt it. Even though it might seem highly undignified in a goddess, no time was to be lost and words would probably have had little effect on the headlong Achilles. Besides it gives the poet an unusual opportunity for introducing a picturesquely dramatic incident.

200. **οἱ** refers to Athena. — **φάανθεν** = **ἐφαένθησαν**, 973, 3; 945–948.

293. Translate:

1. While they were thus pondering in their hearts, but were drawing from their scabbards their great swords, the gods came from heaven, together with white-armed Hera who loves and cares for all men equally in her soul. 2. They stood behind the ships of the Achaeans. 3. Athena appeared to Achilles alone, and seized him by his tawny locks. 4. None of us saw the goddess, but we stood amazed. 5. When they turned around, they immediately recognized the goddess, for her (two) eyes gleamed terribly.

LESSON XLV

PRESENT, FUTURE, AND AORIST SYSTEM OF -μι VERBS

ILIAD, 201–211

294. 1) Verbs ending in *-μι* differ from *-ω* verbs, by having no tense suffix (except in the subjunctive) in the present and imperfect active, middle, and passive, in the second aorist active and middle, and in the second perfect and pluperfect active.

2) Learn the inflection of the present, future, and both aorist systems of *ἵστημι*, *τίθημι*, *ἵημι*, and *δίδωμι*, 949–962.

295. *Optional:*

296. VOCABULARY

ἄν = **κέ(ν)** (1085–1091).
αἰγί-οχος, **η**, **ον** aegis-holding.
αὖτε again, in turn, but, however, further(more); anew.
γλαυκ-ῶπις, **ιδος** gleaming-eyed, flashing-eyed ("owl-eyed").
ἵνα in order that, (so) that, where.

λήγ-ω, λήξω, ἔληξα cease (from), refrain, SLACK(EN), weaken.

μη-δέ and not, but not, nor, not even; **μηδὲ . . . μηδέ** neither . . . nor.

ὄλλῡμι (ὀλ-, ὀλε-, ὀλο-), ὀλέσ(σ)ω, ὤλεσ(σ)α, ὄλωλα destroy, kill, ruin, lose; (*mid.*) perish, die.

ὀνειδίζω (ὀνειδι-), ὠνείδισα revile, reproach, abuse.

προσ-αυδά-ω, προσαυδήσω*, προσηύδησα address, speak to, say to.

πτερόεις, εσσα, εν winged, flying.

τάχα (ταχύς, 780–781) quickly, swiftly, soon.

τέκος, εος, τό child, descendant, offspring, young.

τί-πτε (τί ποτε, 592) why (in the world)?

ὕβρις, ιος, ἡ insolence, wantonness, frowardness, HYBRIS.

ὑπερ-οπλίη, ης, ἡ arrogance, insulting conduct (deed), 1168.

φωνέ-ω, φωνήσω*, ἐφώνησα speak, lift up the voice.

Derivatives: op-, 261; slack(en); ptero-pod, -dactyl; tachy-graphy; phono-logy, anti-, caco-, eu-, sym-, taut-o-phony, tele-, mega-, micro-phone.

297. Translate:

1. Ἀχιλλεὺς φωνήσᾱς προσηύδᾱ γλαυκώπιδα Ἀθήνην ἔπεα πτερόεντα. 2. τίπτ' ἦλθεν αὖτε Παλλὰς Ἀθήνη τέκος αἰγιόχοιο Διός; 3. γλαυκῶπις Ἀθήνη ἦλθεν ἵνα ἴδῃ ὕβριν Ἀγαμέμνονος Ἀτρεΐδᾱο. 4. Ἀχιλλεὺς ἐρέει Ἀθήνῃ, τὸ δὲ τετελεσμένον ἔσται. οἵω ταῦτα τελέεσθαι. 5. τάχ' ἄν ποτε Ἀγαμέμνων ὀλέσσῃ θῡμὸν ᾧς ὑπεροπλίῃσιν. 6. γλαυκῶπις Ἀθήνη ἦλθε παύσουσα τὸ μένος Ἀχιλῆος, αἴ κε πίθηται. 7. ἔλεγεν Ἀχιλλεὺς ἔριδος, οὐδὲ ἔλασσε ξίφος χειρί; 8. ὀνειδίσει Ἀγαμέμνονα ἔπεσιν, ὡς ἔσεταί περ.

298. Read and translate:

Iliad, 201–211

καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
"τίπτ' αὖτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας;
ἦ ἵνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο;
ἀλλ' ἔκ τοι ἐρέω, τὸ δὲ καὶ τελέεσθαι οἴω·
ᾧς ὑπεροπλίῃσι τάχ' ἄν ποτε θυμὸν ὀλέσσῃ."
τὸν δ' αὖτε προσέειπε θεά, γλαυκῶπις Ἀθήνη·
"ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἴ κε πίθηαι,

οὐρανόθεν· πρὸ δέ μ' ἧκε θεὰ λευκώλενος Ἥρη,
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε.
ἀλλ' ἄγε λῆγ' ἔριδος, μηδὲ ξίφος ἕλκεο χειρί· 210
ἀλλ' ἦ τοι ἔπεσιν μὲν ὀνείδισον, ὡς ἔσεταί περ.

299. 201. **μιν**: object of *προσηύδᾱ*. — **ἔπεα**: 1012. — **πτερόεντα**: 523; the words were personified, and if they flew from the mouth of the speaker to the ears of the listener, they would need wings, just as birds.

202. **αἰγιόχοιο**: the aegis of Zeus was a shield, adorned with the head of the Gorgon, a snaky-headed monster, which petrified with chilly fear all who looked upon it. Athena was the best beloved of the children of Zeus, since she had sprung, as goddess of wisdom, full grown and fully armed from his head. As his favorite child she often bore his aegis. Achilles seems displeased at Athena's interference, and is greatly vexed that he should be prevented from killing Agamemnon. — **αὖτε** does not of necessity refer to an earlier appearance of Athena, but may merely denote Achilles' impatience that one trouble after another seems to have befallen him; and so he says, "And have you come too" (as an addition to all my other vexations)? — **εἰλήλουθας**, 1168.

203. **ἴδῃ** = *ἴδηαι*: 584–585. Achilles answers his own question (vs. 202) by a second rhetorical one. *Hybris* was something always to be punished by the gods, "for the froward is an abomination to Jehovah." If Athena wished to be sure as to Agamemnon's *hybris*, the best way was for her to come down and see for herself. "And Jehovah said, Because the cry of Sodom and Gomorrah is great, and because their sin is very grievous; I will go down now and see whether they have done altogether according to the cry of it, which is come unto me; and if not, I will know." — **ὕβριν ϝἰδῃ**, 526; 1067, 2.

204. **τό**: subject of *τελέεσθαι*, 971. — **ὀτω**: ironical, as usual in Homer.

205. Achilles broadly hints at his intention of killing Agamemnon for his arrogance. — **ἧς** (*ὅς, ἥ, ὅν*). — **ὑπεροπλίῃσι**: 1005. — **ὀλέσσῃ**: 1101.

206. **γλαυκῶπις**: supplements vss. 199–200, and shows why Achilles so quickly recognized the goddess. Originally it seems to have meant *owl-eyed*. Its origin was lost sight of before the time of Homer, to whom she was *gleaming-eyed*, *flashing-eyed*, etc., but it represents the earlier idea, according to which the goddess was thought of in the form of an owl, just as Jehovah was worshipped by the Israelites for a long time in the form of a bull-god, as Apollo Smintheus was once the mouse-god, etc.

207. **παύσουσα**: 1109, 5. — **πίθηαι**: Athena is not quite sure that Achilles will obey, but hopes so.

210. ἔριδος: 987. — ἕλκεο: *continue to draw.* — χειρί: 1005. — λῆγ'(ε): imperative.

211. *I.e.* abuse him roundly; only do not strike him. The goddess counsels a word-war, instead of a resort to arms, and thus there is a reversion to the situation previous to Achilles' attempt to draw his sword. — ὡς ἔσεταί περ: "tell him how it shall be," *i.e.* "tell him what shall take place." This *deus ex machina* scene, which is necessary for the further action and development of the poem, would be an artistic blemish in a work where the gods do not take such a prominent part and do not consort so freely with mortals as they do in the Iliad.

300. Translate:

1. We lifted up our voices (*part.*) and addressed the flashing-eyed goddess (with) winged words. 2. Why, O darling daughter of aegis-bearing Zeus, have you returned to the swift black ships of the Achaeans? 3. Is it that you may see the insolence of the Zeus-nourished kings? 4. But we shall speak out to you, and we think that this will be accomplished, that they will soon lose their souls by their own arrogance. 5. Athena, the flashing-eyed, came from heaven to check the anger of Achilles, if perchance he would obey her. 6. If Achilles will cease from strife nor draw his great sword with his heavy hand, he may revile Agamemnon with harsh words as the opportunity may offer (ὡς ἔσεταί περ).

LESSON XLVI

FIRST AND SECOND PERFECT SYSTEM OF -μι VERBS

ILIAD, 212–222

301. Learn the conjugation of ail the perfect and pluperfect forms of ἵστημι and of *εἴδω, 924, 966.

302. *Optional:*

303. VOCABULARY

ἀ πιθέ-ω*, ἀπιθήσω, ἠπίθησα, *with dat.*, δαίμων, ονος, ὁ, ἡ divinity, god 996, disobey, fail to obey, distrust. (dess).

δῶρον, ου, τό gift, present.

ε(ἰ)ρῦμαι (ϝερῡ-), ε(ἰ)ρύσ(σ)ομαι, ε(ἰ)ρυσ(σ)άμην save, preserve, observe, protect, guard, retain.

ἐξ-είρω (ϝερ-, ϝρη-, ϝεπ-), ἐξερέω, ἐξεῖπον, ἐξείρηκα*, ἐξείρημαι, ἐξειρήθην speak out, declare.

ἐπι-πείθω (πειθ-, πιθ-, ποιθ), ἐπιπείσω, ἐπέπεισα (ἐπιπέπιθον), ἐπιπέποιθα, ἐπιπέπεισμαι*, ἐπεπείσθην* persuade, trust; *mid.* obey.

ἠμί (ἠγ-), *imperf.*, ἦν speak, say.

ἴ-σχω (ισχ- = σι-σ(ε)χ-), *another form of* ἔχω, have, hold, restrain, check.

κουλεόν = κολεόν, 571, 1168.

κώπη, ης, ἡ hilt, handle.

πάρ-ειμι, (ἐσ-), παρέσ(σ)ομαι be present, be at hand, be near, be beside.

σφωίτερος, η, ον of you two, belonging to you two.

τρίς thrice, three times.

χρή (χρείω, χρέω), ἡ need, necessity, fate, destiny, due, duty.

ὠθέω (ϝωθ-, ϝωθε-), ὦσω, ἔωσα, ἔωσμαι*, ἐώσθην* shove, push, thrust, drive, strike.

Derivatives: demon-iac, -o-logy, -o-cracy, -o-latry, pan-demonium; Dora, Doro-thea, -thy, Theo-dore; am; t(h)rice.

304. Translate:

1. *πάντα γὰρ τάδε τελέσσουσι θεοὶ Ὀλύμπια δώματ' ἔχοντες, ὡς ἐγώ σοι ἐξερέω.* 2. *καί ποτε τρὶς τόσσα δῶρ' ἀγλαὰ ἔξει Ἀχιλλεὺς εἵνεκα τῆσδ' ὕβριος Ἀγαμέμνονος Ἀτρεϊδᾶο.* 3. *Ἀχιλλεὺς ἴσχεται, πείθεται δὲ θεῇιν Ἥρῃ λευκωλένῳ Ἀθηναίῃ τε γλαυκώπιδι.* 4. *χρὴ ἐστιν Ἀχιλλῆα, καὶ μάλα περ θῡμῷ κεχολωμένον, ἔπος εἰρύσασθαι θεῇιν κᾱλῇιν, ὡς γάρ ἐστιν ἄμεινον.* 5. *θεοὶ μάλ' ἔκλυον Ἀχιλλῆος, οὕνεκα τοῖσιν ἐπιπείθεται.* 6. *Ἀχαιοὶ ἔσχεθον χεῖρας βαρείᾱς ἐπὶ κώπῃς ἀργυρέῃσι ξιφέων μεγάλων.* 7. *Ἀχιλλεὺς ἔωσε μέγα ξίφος ἂψ ἐς κουλεόν.* 8. *Ἀχαιοὶ κακοὶ ἠπίθησαν μύθοισιν Ἀθηναίης.* 9. *θεὰ γλαυκῶπις Ἀθήνη ἐβεβήκειν Οὔλυμπόνδε ἐς δώματα Διός.*

305. Read and translate:

Iliad, 212–222

ὧδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
καί ποτέ τοι τρὶς τόσσα παρέσσεται ἀγλαὰ δῶρα
ὕβριος εἵνεκα τῆσδε· σὺ δ' ἴσχεο, πείθεο δ' ἡμῖν."

τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς ·
"χρὴ μὲν σφωίτερόν γε, θεά, ἔπος εἰρύσσασθαι,
καὶ μάλα περ θυμῷ κεχολωμένον · ὣς γὰρ ἄμεινον ·
ὅς κε θεοῖς ἐπιπείθηται, μάλα τ' ἔκλυον αὐτοῦ."
ἦ καὶ ἐπ' ἀργυρέῃ κώπῃ σχέθε χεῖρα βαρεῖαν,
ἂψ δ' ἐς κουλεὸν ὦσε μέγα ξίφος, οὐδ' ἀπίθησεν
μύθῳ Ἀθηναίης · ἡ δ' Οὐλυμπόνδε βεβήκειν
δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.

306. 212. καί : *also*. This verse is intended to echo vs. 204.

213. τοι : 1004 or 999. — παρέσσεται : 973, 1.

214. ἡμῖν = Ἀθηναίῃ καὶ Ἥρῃ : 996. Athena agrees with Achilles that Agamemnon is guilty of *hybris*, which is always punished by the gods. This judgment would thus represent the view of the poet and the more intelligent among his auditors. — ἴσχεο : reflexive, 1067, 1.

216. χρή (ἐστιν). — σφωίτερον is made emphatic by the following γε, whereby Achilles contrasts his attitude of respectful obedience toward the goddesses with that of stubborn defiance toward Agamemnon, whom he no longer intends to obey. Thus similarly Agamemnon gives up Chryseis *to the god*, and so saves his face. This scene and promise motivate the decision of Achilles to remain before Troy instead of his carrying out his threat to return home (vs. 169 ff.) — ϝέπος ϝείρυσ-, 526.

217. κεχολωμένον : 1109, 6. — καί : *even though*. — ἄμεινον (ἐστίν).

218. θεοῖς : 996. — ἔκλυον αὐτοῦ : 984, 1082. To obey the heavenly gods was not only the part of wisdom but of prudence as well; since any other course was supposed to invite destruction. "If thou turn to Jehovah thy god, and shalt be obedient to his voice; he will not forsake thee, neither destroy thee." "As the nations which Jehovah destroyeth before thy face, so shall ye perish; because ye would not be obedient unto the voice of Jehovah thy God." "Now we know that God heareth not sinners: but if a man reverence his God, and doeth his will, him he heareth." "He will fulfill the desire of them that fear him: he will also hear their cry, and save them." "Jehovah is far from the wicked: but he heareth the prayer of the righteous."

219. ἦ : *he spoke*. Observe the repetition of *e* sounds in this verse. — σχέθε = ἔσχεθε [ἔχω], 901.

220. οὐδ' ἀπίθησεν : litotes; cf. "not at all bad." — κουλεὸν ϝῶσε, 526.

221. μύθῳ : 996.

222. Athena's departure is taken without ceremony, and is as sudden as her arrival. There is a confusion of conceptions, here as elsewhere,

regarding Olympus and heaven. Athena comes from heaven, but returns to Olympus among the other divinities. In the same way it would be hard to visualize the descent of Apollo (vs. 44 ff.) from the peaks of Olympus to the Trojan plain, which was many miles away, across the sea. See the note on vs. 592, 450.

307. Translate :

1. I shall declare the will of the gods to you, and this also (*καί*) shall be accomplished. 2. At some time you shall have twice as many splendid gifts on account of this arrogance of Agamemnon, if you will restrain yourself and obey us. 3. We must obey the gods, even though (we be) greatly enraged in our hearts ; for it is better thus. 4. The gods give especial heed to (the prayer of) those who obey them. 5. Upon their silver hilts they hold their heavy hands, and thus disobey the commands of the two goddesses. 6. When Athena departs to Olympus, among the other divinities, we shall thrust our mighty swords into their scabbards.

LESSON XLVII

THE MIDDLE AND PASSIVE OF -μι VERBS

ILIAD, 223–232

308. Take a thorough review of all the *-μι* verbs, both regular and irregular, active, middle, and passive, all voices, modes, and tenses, 924, 949–965, 967.

309. *Optional :*

310. VOCABULARY

ἀντίος, *η*, *ον* in opposition, opposing, facing, meeting, to meet.
ἀριστεύς, *ῆος*, *ὁ* chief, leader.
ἀταρτηρός, *ή*, *όν* harsh, bitter.
δημο-βόρος, *η*, *ον* devouring the (goods of the) people.
ἔλαφος, *ου*, *ὁ*, *ἡ* deer, stag, hind.
ἐξ-αῦτις again, anew, then.
θωρήσσω (**θωρηκ-**), **θωρήξομαι**, **ἐθώρηξα**, **ἐθωρήχθην** arm, don the breastplate.
κήρ, **κηρός**, *ἡ* death, fate.

κραδίη (**καρδίη**, 597–598), **ης, ἡ** heart.

λόχος, ου, ὁ ambush, ambuscade.

λωβά-ομαι*, **λωβήσομαι***, **ἐλωβησά-μην**, insult, revile, act arrogantly, outrage, ruin, wrong.

οἰνο-βαρής, ές drunken, WINE-heavy, sot.

ὄμμα, ατος, τό eye; *plur.*, face.

οὐ-τιδανός, ή, όν worthless, of no account, cowardly, feeble.

***τλάω** (**τλα-**, **τλη-**, **ταλα-**), **τλήσομαι, ἔτλην** (**ἐτάλασσα**), **τέτληκα** have the heart, have courage, endure, dare, suffer.

ὕστατος, η, ον (*superl. of* **ὕστερος, η, ον**) latest, last, uppermost, hindmost.

Derivatives: anti-dote, -pathy, -podes, anti- *in compounds, as* anti-American; aristo-cracy; dem-agogue, demo-cracy, epi-demic; thorax; cardi(ac-al), -algia, peri-cardium.

311. Translate:

1. ἔπεα πτερόεντ' Ἀχιλῆος ἦεν ἀταρτηρά. 2. προσεειπὼν Ἀτρεΐδην Ἀχιλλεὺς ἔληγε χόλοιο. 3. Ἀγαμέμνων οὔκ ἐστιν οἰνοβαρής, οὐδ' ἔχει ὄμματα κυνὸς κραδίην δ' ἐλάφοιο, ἀλλ' ἔτλη θῡμῷ θωρηχθῆναι ἅμα λᾶῳ ἐς πόλεμον, ἰέναι δ' ἐς λόχον σὺν ἀριστήεσσιν Ἀχαιῶν. 4. τὸ δὲ εἴδεται εἶναι κὴρ ἄλλοισιν ἀνδράσιν. 5. ἦ πολὺ λώϊόν ἐστιν ἀποαιρέεσθαι δῶρα πάντων οἵ τινες εἴπωσιν ἀντίον σέθεν. 6. Ἀγαμέμνων ἐστὶ δημοβόρος βασιλεύς, ἐπεὶ ἀνάσσει οὐτιδανοῖσιν ἀνθρώποισιν· ἦ γὰρ ἂν νῦν ὕστατα λωβήσαιτο, τάχ' ἂν δὲ θῡμὸν ὀλέσσαιτο.

312. Read and translate:

ILIAD, 223–232

Πηλεΐδης δ' ἐξαῦτις ἀταρτηροῖς ἐπέεσσιν
Ἀτρεΐδην προσέειπε, καὶ οὔ πω λῆγε χόλοιο·
"οἰνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο,
οὔτε ποτ' ἐς πόλεμον ἅμα λαῷ θωρηχθῆναι
οὔτε λόχονδ' ἰέναι σὺν ἀριστήεσσιν Ἀχαιῶν
τέτληκας θυμῷ· τὸ δέ τοι κὴρ εἴδεται εἶναι.
ἦ πολὺ λώϊόν ἐστι κατὰ στρατὸν εὐρὺν Ἀχαιῶν
δῶρ' ἀποαιρεῖσθαι, ὅς τις σέθεν ἀντίον εἴπῃ·
δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις·
ἦ γὰρ ἄν, Ἀτρεΐδη, νῦν ὕστατα λωβήσαιο.

313. 223.· **ἐπέεσσιν**: 1005. The situation reverts to a word-duel once more between the two leading characters, and Achilles outdoes himself in his abusive language.

224. **χόλοιο**: 987.

225. **ἐλάφοιο**: a type of timid cowardice, as was the dog of shamelessness. Without regard to truth or reason, Achilles heaps upon Agamemnon all that which seems most disgraceful. Needless to say, this description is highly misleading. Agamemnon was not a drunken sot, nor did his face resemble that of a dog, nor did he lack manly courage in battle. — **κυνὸς ὄμματ'** is merely a repetition of **κυνῶπα** (vs. 159, § 263).

226. **λᾶῷ**: 1007. — **πόλεμον ἅμα**: 1168.

227. **λόχονδ'(ε)**: 788, 4.

228. **θῦμῷ**: 1009, *i.e.* "you great big scoundrelly coward." — **εἴδεται** [**ϝειδ-**, **ϝοιδ-**, **ϝιδ-**, 966] middle: *seem, appear, resemble.*

229–230 with bitter irony, and scornful contempt.

230. **ἀποαιρεῖσθαι**: 584–585. — **δῶρ' (ἀνδρός)**. — **ἀντίον ϝείπῃ**: 526.

231. **δημοβόρος βασιλεύς**: 978, 3. — **οὐτιδανοῖσιν**: 997, 1001; perhaps a pun, *i.e.* they were not worthy the name of *Danaans.*

232. **ὕστατα**: 780–781, 784.

Beginning with vs. 224, Achilles now feels free to answer Agamemnon; and so he pours out his wrath, makes a prophecy of the future, and sits down, while Agamemnon remains silent, possibly because he is speechless from rage. Achilles employs no word of honor in his address this time, but lays to with the most abusive epithets at his command. In his anger, he is guilty of untruthful exaggeration in charging Agamemnon with drunkenness, shamelessness, and cowardice. As a matter of fact, Agamemnon was brave as a lion.

314. Translate:

1. All the well-greaved Achaeans addressed the gods with bitter words, nor ceased they ever from their hot wrath. 2. The drunken Agamemnon has the face of a dog and the heart of a deer, nor did he ever dare in his soul to arm himself with the breastplate together with his people for war, nor to go into ambush with the leaders of the Achaeans; for this seemed to be death to his soul. 3. He thinks it much better throughout the broad camp of the Achaeans to take away the prizes of honor of all who dare to speak against him. 4. This king is a devourer of

the goods of the people and he rules over worthless men. 5. The son of Atreus has now insulted for the last time, for he has lost his soul.

LESSON XLVIII

REVIEW OF NOUNS

ILIAD, 233–239

315. 1) Review all three declensions of nouns, memorizing thoroughly the meaning and forms of each word given in the paradigms, and review the rules for the inflection and gender of nouns, 626–716.

316. *Optional:*

317. VOCABULARY

ἀνα-θηλέ-ω, ἀναθηλήσω, ἀνεθήλησα† sprout, bloom (forth), (anew), bud (again).

δικασ-πόλος, ου, ὁ judge, arbiter.

θέμις, ιστος, ἡ custom, law, decree, justice, oracle, rule.

λείπω (λειπ-, λοιπ-, λιπ-), λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην* LEAVE, forsake, abandon, desert.

λέπω* (λεπ-, λαπ-), λέψω, ἔλεψα, λέλαμμαι*, ἐλάπην* strip, peel, scale, hull.

ναί yea, yes, verily.

ὄζος, ου, ὁ branch, shoot, limb.

ὄρος (οὖρος, 571), εος, τό mountain.

ὅρκος, ου, ὁ oath, that by which one swears (as witness).

παλάμη, ης, ἡ PALM, hand, fist.

περί *adv., and prep. with gen., dat., and acc.*, around, about, concerning, for, exceedingly, over, above, more than, superior; *adv.*, around, about, beyond, over, exceedingly; *with gen.*, around, about, concerning, beyond; *with dat.*, around, about, concerning, for; *with acc.*, around, about, concerning.

τομή, ῆς, ἡ cut(ting), stump.

φλοιός, οῦ, ὁ bark, peel, rind, shell.

φορέ-ω, φορήσω*, ἐφόρησα, bear, carry, bring.

φύλλον, ου, τό leaf, FOLIAGE.

φύ-ω, φύσω, ἔφῡσα (ἔφῡν), πέφῡκα bear, produce, bring forth, cause to grow.

χαλκός, οῦ, ὁ bronze, implement of bronze (axe, spear, etc.).

Derivatives: peri-anth, -cardium, -carp, -cranium, -meter, -od, -phery, -phrasis; phos-phorus; phys-ic(al), -i-o-gnomy, -i-o-logy.

318. Translate:

1. Ἀχιλλεὺς ἐξεῖπεν ἀταρτηρὰ ἔπεα τοῖσιν Ἀχαιοῖσι καὶ ὤμοσεν ὅρκον μέγαν. 2. ναὶ μὰ τόδε σκῆπτρον ὄμνῡμι, τό τοι μέγας ὅρκος ἔσσεται. 3. τόδε σκῆπτρον οὔ ποτε φύσει φύλλα καὶ ὄζους, οὐδ' ἀναθηλήσει, περὶ γάρ ῥά ἑ φύλλα τε καὶ φλοιὸν ἐλέψαμεν χαλκῷ. 4. τὸ σκῆπτρον Ἀχιλῆος λέλοιπε τομὴν ἐν ὄρεσσιν. 5. νῦν δ' αὖθ' υἱες Ἀχαιῶν, δικασπόλοι, οἱ εἰρύαται θέμιστας πρὸς Διός, φορέουσι τὸ σκῆπτρον ἐν παλάμῃσιν.

319. Read and translate:

Iliad, 233–239

ἀλλ' ἐκ τοι ἐρέω καὶ ἐπὶ μέγαν ὅρκον ὀμοῦμαι·
ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὔ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν, 235
οὐδ' ἀναθηλήσει· περὶ γάρ ῥά ἑ χαλκὸς ἔλεψεν
φύλλα τε καὶ φλοιόν· νῦν αὖτέ μιν υἱες Ἀχαιῶν
ἐν παλάμῃς φορέουσι δικασπόλοι, οἵ τε θέμιστας
πρὸς Διὸς εἰρύαται· ὃ δέ τοι μέγας ἔσσεται ὅρκος· 239

320. 233. **ἐκ, ἐπί**: 1048–1049. — **ὀμοῦμαι** = ὀμό(σ)ομαι = ὀμοῦμαι [ὄμνῡμι]: 603, 584–585.

234. **μὰ τόδε σκῆπτρον**: when a speaker wished to address the assembly, a herald placed a sceptre in his hands, as a sign that he "had the floor." Eastern peoples swore a great deal by various objects, as "by the life of the king," "by the beard of the prophet," "by my hope of heaven," etc. Thus Shakespere's characters swear by their beards. Achilles swears by the sceptre as a symbol of his royal power, with the implication that he hopes to lose it if he swears falsely. Slightly different is the implication when he swears by Apollo (vs. 86). See the note there, 197. The gods swore by the river Styx. The gist of this whole passage is "as surely as this sceptre shall never sprout forth leaves and branches again, so surely shall the Achaeans miss me, now that I shall withdraw from the war."

235. **πρῶτα**: 780–781.

236. **περί**: 1048–1049. — **χαλκός**: bronze was the common metal for implements, before the introduction of iron. Here "bronze" means some tool of bronze, as an axe.

236–237. **ἐ . . . φύλλα, φλοιόν**: 1020, 1; 1021 and note.

234–239. **τὸ μὲν οὔ . . . εἰρύαται** forms a parenthesis, describing the sceptre. There is a return to the main idea in the following words, and this is taken up and completed in the next lesson, vss. 240–244.

239. **εἰρύαται**: 3d plur. = *εἰρυνται*, 597–598. — **ὁ**: masculine, where the neuter would be expected. It takes the gender of the following predicate (**ὅρκος**), by what is known as "attraction." — **πρὸς Διός**: *under the supervision of Zeus*, or else the laws *from* (*i.e.* given by) *Zeus*. Most peoples have traditions of laws given them by their gods, as in the case of Numa and the early laws of Rome. "And Jehovah said unto Moses, Come up to me into the mount and be there, and I will give thee tables of stone, and a law, and commandments which I have written; that thou mayest teach them." "These are the statutes and judgments and laws which Jehovah made between him and the children of Israel in Mount Sinai by the hand of Moses." The judges also received their authority from on high and were the Lord's own anointed.

321. Translate:

1. We shall declare and also swear a great oath. 2. By this sceptre, ye shall not return safely home, but ye shall all perish here. 3. Our sceptres will never produce leaves and branches, nor will they sprout forth, since they have left their stumps in the mountains. 4. The sons of the Achaeans with bronze peeled the sceptres round about of their leaves and branches, and now the kings, dispensers of justice, who preserve the laws given to them by Zeus, bear them in their hands.

LESSON XLIX

REVIEW OF ADJECTIVES, REGULAR AND IRREGULAR

ILIAD, 240–244

322. Review all the adjectives, both regular and irregular, learning thoroughly the meanings and forms of each as given in the paradigms, 717–734.

323. *Optional:*

324. VOCABULARY

ἀμύσσω (ἀμυχ-), ἀμύξω, ἤμυξα gnaw, tear, bite, scratch.

ἀνδρο-φόνος, η, ον man-slaying, murderous.

δύνα-μαι, δυνήσομαι, δεδύνημαι*, ἐδυνάσθην be able, can, have power.

Ἕκτωρ, ορος, ὁ Hector, *son of Priam, and leader of the Trojans.*

ἔν-δοθι within, inside, at home.

εὖτε, when, as.

οὐδ-είς, οὐδε-μία, οὐδ-έν no one, not any, none, nothing.

πί-πτω (πετ-, πτ-, πτη-), πεσέομαι, ἔπεσον, πέπτη(κ)α fall, drop, die, perish, sink.

ποθή, ῆς, ἡ yearning, longing, regret.

τῑ́-ω, τίσω, ἔτῑσα, τέτῑμαι honor, esteem.

ὑπό (ὑπαί) *adv., and prep. with gen., dat., and acc.,* under, beneath, by, at the hands of, by means of; *adv.,* under, secretly, behind, beneath, by, gradually; *with gen.,* (from) under, by; *with dat.,* (down) under; *with acc.,* (down) under, during, toward.

Derivatives: dynam-ic, -ite, -o, dynasty; hector; hypotenuse, -thesis.

325. Translate:

1. ποθὴ Ἀχιλλῆος (979, 3) ἵξεται σύμπαντας υἷας Ἀχαιῶν, τότε δ' Ἀγαμέμνων ἀχνύμενός περ οὐ δυνήσεται χραισμέειν λᾶῷ, εὖτ' ἂν πολλοὶ ἄνδρες θνήσκοντες ὑπ' ἀνδροφόνοιο Ἕκτορος πίπτωσιν. 2. ἀμύξει δὲ θῡμὸν ἔνδοθι Ἀγαμέμνων χωόμενος οὕνεκα οὐδὲν ἔτῑσεν Ἀχιλῆα ἄριστον Ἀχαιῶν. 3. τὸ σκῆπτρόν ἐστιν πεπαρμένον χρῡσείοισιν ἥλοισιν, Ἀχιλλεὺς δὲ τὸ ἔβαλε ποτὶ γαίῃ, ἔζετο δ' αὐτός. 4. Ἕκτωρ ἀπολέσει πολλοὺς Ἀχαιῶν ἐν μάχῃ, Ἀχιλλῆος οὐ παρεόντος (994).

326. Read and translate:[1]

Iliad, 240–244

ἦ ποτ' Ἀχιλλῆος ποθὴ ἵξεται υἷας Ἀχαιῶν 240
σύμπαντας· τότε δ' οὔ τι δυνήσεαι ἀχνύμενός περ
χραισμεῖν, εὖτ' ἂν πολλοὶ ὑφ' Ἕκτορος ἀνδροφόνοιο
θνήσκοντες πίπτωσι· σὺ δ' ἔνδοθι θυμὸν ἀμύξεις
χωόμενος, ὅ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισας." 244

[1] Review the preceding lesson for the connection of thought.

327. 240. **Ἀχιλλῆος**: 979, 3, spoken with a proud self-consciousness. — **νίας**: 1019. The thought of this and the preceding lesson is "so surely as this sceptre will never bear leaves and branches, so surely shall yearning for Achilles come upon every one of the sons of the Achaeans."

241. **σύμπαντας** (emphatic by position): modifies **νίας**. — **τι**: 780–781. — **ἀχνύμενος**: 1109, 6, *although vexed.*

242. **χραισμεῖν** = **χραισμέειν** 584–585 (**Ἀχαιοῖσιν**).

243. **ἀμύξεις**: cf. Eng. "gnaw one's heart, eat out one's heart."

244. **ὅ τ'** (**ε**): *because, in that.* — (**Ἀχιλλῆα**) **ἄριστον Ἀχαιῶν**. — **οὐδέν**: adverbial, 780–781, 1014 *not at all;* lit. *in respect to nothing, in no wise.*

328. Translate:

1. A great yearning for the divine son of Peleus came upon all the sons of the Achaeans, and Agamemnon, son of Atreus, was not at all able to help them, though grieved in his soul, when many of the brave men fell at the hands of the man-slaying Hector, son of Priam. 2. Then did Agamemnon gnaw his heart within, enraged that he in no wise did honor to Achilles, the bravest of the Achaeans.

LESSON L

REVIEW OF PRONOUNS

ILIAD, 245–249

329. Learn the meanings and memorize all the forms of the pronouns as given in the paradigms 760–779.

330. *Optional:*

331. VOCABULARY

ἀγορητής, **ᾶο**, **ὁ** orator.
ἀν-ορού-ω*, **ἀνώρουσα** jump up, spring up, start up.
αὐδή, **ῆς**, **ἡ** voice, speech, discourse, language, sound, cry.
γαῖα, **ης**, **ἡ** earth, land, country.
γλυκύς, **εῖα**, **ύ** sweet.
γλῶσσα, **ης**, **ἡ** tongue, language, speech.
ἑτέρωθεν from the other side.
ἡδυ-επής, **ές** SWEET-speaking, sweet-toned.
ἧλος, **ου**, **ὁ** nail, rivet, stud.
λιγύς, **εῖα**, **ύ** shrill, clear-toned.

μέλι, ιτος, τό honey.

μηνί-ω, μηνίσω, ἐμήνῑσα rage, fume, be furious.

Νέστωρ, ορος, ὁ Nestor, *one of the Greek chieftains.*

πείρω (περ-, παρ-), —, ἔπειρα, πέπαρμαι, ἐπάρην† pierce, stud, rivet.

Πύλιος, η, ον Pylian, of Pylus.

ῥέω (ῥευ-, ῥεϝ-, ῥυ-, ῥυε- = σρευ etc., 603–604), ῥεύσομαι*, ἔρρευσα*, ἐρρύηκα*, ἐρρύην run, flow, stream, pour.

Derivatives: geo-graphy, -logy, -metry; glyc-erine, -ol; gloss-ary, poly-glot, epi-glottis; hetero-dox, -geneous; melli-fluous; rhetoric.

332. Translate:

1. δῖος Ἀχιλλεὺς ἕζετο *χωόμενος*, Ἀγαμέμνων δ' ἐτέρωθεν ἐμήνιε. 2. τοῖσι δ' Ἀχαιοῖσι Νέστωρ λιγὺς ἀγορητὴς Πυλίων ἀνώρουσεν. 3. ἀπὸ γλώσσης Νέστορος αὐδὴ ἔρρεεν γλυκίων μέλιτος (993). 4. τὸ σκῆπτρόν ἐστιν πεπαρμένον χρῡσείοισιν ἥλοισιν, Ἀχιλλεὺς δὲ τὸ ἔβαλε ποτὶ γαίῃ, ἕζετο δ' αὐτός

333. Read and translate:

Iliad, 245–249

ὣς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ 245
χρυσείοις ἥλοισι πεπαρμένον, ἕζετο δ' αὐτός·
Ἀτρεΐδης δ' ἑτέρωθεν ἐμήνιε. τοῖσι δὲ Νέστωρ
ἡδυεπὴς ἀνόρουσε, λιγὺς Πυλίων ἀγορητής,
τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή. 249

334. 245. **ποτί** (with **γαίῃ** 1009): Achilles in his petulant anger and vexation acts dangerously like a spoiled child, or a peevish woman.

246. **ἥλοισι**: 1005. Observe how in the moment of highest tension Homer goes quietly on, here introducing a description which vivifies the object for his hearers. This sceptre is studded with golden rivets. We need not feel compelled to infer therefrom that every sceptre mentioned by Homer as golden was merely studded with golden rivets, as the poet does not feel obliged to be strongly and carefully consistent, but always feels free to vary according to the necessity of the situation and the effect he wished to produce. Thus the gods are at times strictly anthropomorphic, with very human limitations, at other times they are thought of as

ethereal, omnipotent, and eternal, corresponding closely to the varied conceptions of Jehovah in the Old Testament. — χρῡσείοις ἥλοισι πεπαρμένον: this addition by way of description in the moment of greatest suspense is characteristic of the objectivity of the poet's art. He is so little touched personally by the content of what he relates, that he makes his way undisturbed through the strife of the kings without taking sides, and in the midst of the greatest excitement he still has an eye for details. He sees not only the wrath of the chieftains but also the golden heads of the nails, driven into the sceptre as a crude sort of ornament. It may be too that the poet wished to increase the tension by keeping his audience in suspense a moment longer, before telling them what happened next.

Youth reading a Papyrus Roll
Relief on a sarcophagus

247. Nestor was famed for his old age, and for giving long-winded advice, both in and out of season, in which he dealt with particular delight upon his own deeds of wonderful achievement in the "good old days." He is the only one of the leaders who has the hardihood to interfere in the quarrel.

248. ἀνόρουσε = ἀνώρουσε: perhaps slightly undignified; but Nestor feels that he is the man for the occasion, and that no time is to be lost. He is in a hurry to show these young upstarts how foolish and childish their actions are. The mention of his oratorical ability would indicate how highly prized oratory was among the ancient Greeks.

249. τοῦ: dem. pron., referring to Nestor. — (ἔ)ρεεν: the imperfect of customary or repeated action. — μέλιτος: 993, honey was used by the ancients in the place of sugar, and was the sweetest thing known to the taste. Hence it was a favorite figure in comparisons where a high degree of sweetness was involved. "What is sweeter than honey? and what is stronger than a lion?" "The judgments of Jehovah are true and righteous altogether. More to be desired are they than gold, yea than much fine gold: sweeter also than honey and the honeycomb." "My son, eat thou honey, because it is good; and the honeycomb which is sweet to the taste." "How sweet are thy words to my taste! Yea, sweeter than honey to my mouth!" "Thy lips, O my bride, drop as the honeycomb: honey and milk are under thy tongue." "I have eaten my honeycomb with my honey."

335. Translate:

1. When the son of Peleus had spoken all these bitter words, he hurled the sceptre to the ground and sat down in anger. 2. Many sceptres of the sons of the Achaeans were studded with golden nails. 3. The son of Atreus kept raging at the divine son of Peleus; but Nestor, who was kindly disposed toward all the Achaeans, sprang up and addressed them (with) winged words, which were much sweeter than honey. 4. The sweet-speaking Nestor, the clear-toned orator of the Pylians, harangued all the Achaeans with many words. 5. Words sweeter than honey flow from the tongue of the aged warrior.

LESSON LI

REVIEW OF PARTICIPLES AND INFINITIVES

ILIAD, 250–259

336. Learn the meanings of all the participles and infinitives of λύω, and memorize all the forms declined, 908–909, 914–915, 920–921, 735–746.

337. *Optional:*

338. VOCABULARY

ἄνθρωπος, ου, ὁ (mere) man, ordinary man; *cf.* **ἀνήρ**, real man, hero.
Ἀχαιός, ιδος, *f.* Achaean.
γενεή, ῆς, ἡ generation, family.
γηθέω (γηθ-, γηθε-), γηθήσω, ἐγήθησα, γέγηθα rejoice.
ἠγά-θεος, η, ον very sacred, holy.
ἤδη already, at this time.
ἐκ-άν-ω come (upon), go.
μάρνα-μαι strive, fight, contend.
μέροψ, οπος, ὁ mortal, man.
νέος, η, ον (**νέϝος**) NEW, young, recent, late, youthful.
πένθος (πῃθ-, παθ-, 597–598) εος, τό woe, grief, sadness.
πεύθομαι (πυνθάνομαι) (πυθ-, πευθ-), πεύσομαι, ἐπυθόμην (πεπυθόμην), πέπυσμαι learn (by inquiry).
πόποι alas! ah me! O dear! good gracious!
πρόσθε(ν) before, formerly, sooner.
Πύλος, ου, ἡ Pylus.

τρέφω (θρεφ-, θροφ-, θραφ-), θρέψω*, ἔθρεψα (ἔτραφον), τέτροφα, τέθραμμαι*, ἐτράφην nurture, feed, breed, grow up, nourish (619).

τρίτατος, η, ον third.

φθί-νω, φθίσω, ἔφθῐσα, ἔφθιμαι, ἐφθίθην perish, die, waste away.

Derivatives : anthropo-logy, -id, phil-, mis-anthropy ; genea-logy, genesis, hetero-, homo-geneous ; neo- *in composition, as* Neo-Platonism, neo-phyte, -logism ; Ne-penthe, pathos (*π῰θος*, 597–598), a-, sym-, anti-pathy, patho-logy ; phthis--is, -ic.

339. Translate :

1. *δύο γενεαὶ μερόπων ἀνθρώπων ἤδη ἐφθίατο Νέστορι.* 2. *αἱ γενεαὶ μερόπων ἀνθρώπων πρόσθεν ἐτράφησαν καὶ ἐγένοντο ἅμα Νέστορι ἐν ἠγαθέῃ Πύλῳ, μετὰ δὲ τριτάτῃ γενεῇ ἥνασσε τότε ὁ γέρων.* 3. *πολλὰ καὶ μεγάλα πένθεα ἵξεται ἐπὶ γαῖαν Ἀχαιΐδα.* 4. *Πρίαμος παῖδές τε Πριάμου γηθησαίατο, ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θῡμῷ, εἰ πυθοίατο πάντα τάδ' Ἀχιλλῆός τε καὶ Ἀγαμέμνονος μαρναμένοιιν, τὼ γὰρ περὶ μέν ἐστον Δαναῶν ἄλλων βουλήν, περὶ δ' ἐστὸν μάχην.* 5. *Ἀχιλλεὺς καὶ Ἀγαμέμνων ἦστην νεωτέρω Νέστορος, ἀλλ' οὐδ' ὣς ἐπείθοντο γέροντι.*

340. Read and translate :

Iliad, 250–259

τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων 250
ἐφθίαθ', οἵ οἱ πρόσθεν ἅμα τράφεν ἠδὲ γένοντο
ἐν Πύλῳ ἡγαθέῃ, μετὰ δὲ τριτάτοισιν ἄνασσεν.
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
"ὦ πόποι, ἦ μέγα πένθος Ἀχαιΐδα γαῖαν ἱκάνει·
ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες, 255
ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θυμῷ,
εἰ σφῶιν τάδε πάντα πυθοίατο μαρναμένοιιν,
οἳ περὶ μὲν βουλὴν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι.
ἀλλὰ πίθεσθ'· ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο.

341. 250. **τῷ**: 998. The figure of Nestor has become proverbial for very old age. Reckoning a generation at about a third of a century, as did the ancient Greeks, he would be somewhere between seventy and a hundred years of age. This is an imaginative touch of the poet, to obtain a necessary character for a particular rôle, and does not require a rational explanation. He had lived long and experienced much, and had no aversion to telling long stories of his earlier experiences, and to offering all sorts of good advice, which was rarely acted upon. He is one of the best drawn of Homer's characters. Like old Polonius, he was wordy and futile. Since brevity was the soul of wit, he would be brief — with many words, and proffer his advice, in and out of season, usually to the irritation of all concerned.

251. **ἐφθίαθ'** = **ἐφθίατο**, 3d plur., = **ἐφθιντο**, 597–598. — **οἵ οἱ**: the first of these is the rel. pron., nom. plur. masc., referring to **ἀνθρώπων**, vs. 250; the second is an enclitic (554, 760), as will be seen from the accent of the first, and is spelled **ῥοι**, as may be observed from the meter. Here it is the dative of accompaniment with **ἅμα**. — **τράφεν** (= **ἐτράφησαν**) **ἠδὲ γένοντο**, *hysteron proteron*, *i.e.* the time represented by **ἐγένοντο** comes before that of **τράφεν**, although **τράφεν** here precedes **ἐγένοντο**. This is a permissible device, as it indicates *priority of interest*, instead of the usual one of time. Compare Shakespere's "I was bred and born." The main idea is contained in the first expression, while the second is added as an after-thought, for the sake of greater fullness and accuracy.

252. **τριτάτοισιν** is masc., referring to the general idea of *men*, as implied in the word **γενεαί**, vs. 250. — **ἡγα-θέῃ** (**ἀγα-**: 1168, 571).

254. **Ἀχαιΐδα γαῖαν**: 1019, *i.e.* "our homes."

254 ff. "Tut, tut, my boys! The very idea of you two fighting like this and causing all this trouble over a girl, like a couple of naughty schoolboys over marbles! She isn't worth it. There are a million surplus girls."

255. **γηθήσαι**: 973, 2, optat. sing., *i.e.* your quarrel would be a source of rejoicing to our enemies, since it would hinder the successful prosecution of the war.

256. **μέγα**: 780–781. — **θῡμῷ**: 1009.

258. **βουλήν, μάχεσθαι**: acc. and infinitive of specification, 1014; the two prime characteristics essential to a successful leader. — **Δαναῶν**: gen., because of the idea of comparison contained in the adverb **περί** taken with the verb **ἐστέ** [**εἰμι**], meaning *surpass*, *be superior*, 988. Observe how judiciously the old man mingles praise with censure.

259. **ἐμεῖο**: 993; cf. Shak., *Jul. Caes.*, "Love and be friends, as two such men should be; for I have seen more years, I'm sure, than ye."

342. Translate :

1. Two generations of mortal men, who were born and bred with him in the very sacred Pylus, have passed away, and he is now ruling among (those of) the third. 2. A great woe will come upon all the lands of the Achaeans, because Achilles and Agamemnon are contending. 3. Priam and the sons of Priam and all the other Trojans will greatly rejoice in their souls when they learn all these things about Achilles and Agamemnon contending, for they are better than the other Achaeans both in council and battle. 4. They are much younger than Nestor, but they will not obey him.

LESSON LII

REVIEW OF VERBS IN THE ACTIVE VOICE

ILIAD, 260–268

343. 1) Review thoroughly all the active forms of λύω, and of all the *-μι* verbs, paying careful attention to the meaning of each form, 904–909, 924, 949–956.

2) Make three copies of the tables of personal endings of verbs in the active, 819–825.

344. *Optional :*

345. VOCABULARY

ἀ-θάνατος, *η, ον* deathless, immortal, imperishable (1168).

ἀ-θερίζω (θεριδ-), *with gen.*, 984 slight, disregard, despise.

Αἰγείδης, *āo*, ὁ son of Aegeus.

ἀντί-θεος, *η, ον* godlike, equal to the gods, a match for the gods.

ἀρείων, *ον* (*compar. of* ἀγαθός, 754, 1), better, mightier, braver.

Δρύᾱς, *αντος*, ὁ Dryas.

ἐκ-πάγλως terribly, horribly, awfully, dreadfully, frightfully.

Ἐξάδιος, *ου*, ὁ Exadius.

ἐπι-είκελος, *ον* like, resembling.

ἐπι-χθόνιος, *ον* earthly, of the earth, earth-born, upon the earth.

Θησεύς, *ῆος* (*έος*, 572), ὁ Theseus.

Καινεύς, *ῆος* (*έος*, 572), ὁ Caeneus.

κάρτιστος (= κράτιστος, 597–598), *η, ον, superl. of* καρτερός, *ή, όν*, mightiest, strongest, bravest, most excellent.

οἷος, *η, ον* such (as), of what sort, what.

ὁμῑλέ-ω, ὁμῑλήσω*, ὡμίλησα associate with, collect.
ὀρέσ-κῳος, η, ον living in mountain dens, lying in mountain lairs.
Πειρί-θοος, ου, ὁ Pirithous (1168).
ποιμήν, μένος, ὁ shepherd, guardian, protector.
Πολύ-φημος, ου, ὁ Polyphemus.
τοῖος, η, ον such (as), of the sort that, of the kind that.
φήρ, φηρός, ὁ, ἡ wild animal, (savage) beast, brute.

Derivatives: homil-y, -etics; ferocious, fierce.

346. Translate:

1. Νέστωρ ὡμίλησεν ἀνδράσιν ἀρείοσιν Ἀγαμέμνονος Ἀχιλλῆός τε, οἱ δ' οὔ ποτε τόν γ' ἠθέριζον. 2. οὔ τίς πω εἶδε τοίους ἄνδρας, οὐδὲ ἴδηται, οἷον Πειρίθοόν τε Δρύαντά τε ποιμένα λαῶν. 3. κεῖνοι φῆρες ἦσαν κάρτιστοι πάντων φηρῶν ὀρεσκῴων, ἀλλ' οἵδε ἥρωες ἐτράφησαν κάρτιστοι πάντων ἐπιχθονίων ἀνδρῶν, ἐμάχοντο δὲ φηρσὶν καὶ ἀπώλεσσαν τοὺς ἐκπάγλως.

347. Read and translate:

Iliad, 260–268

ἤδη γάρ ποτ' ἐγὼ καὶ ἀρείοσιν ἠέ περ ὑμῖν
ἀνδράσιν ὡμίλησα, καὶ οὔ ποτέ μ' οἵ γ' ἀθέριζον.
οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι,
οἷον Πειρίθοόν τε Δρύαντά τε ποιμένα λαῶν
Καινέα τ' Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον
[Θησέα τ' Αἰγεΐδην, ἐπιείκελον ἀθανάτοισιν].
κάρτιστοι δὴ κεῖνοι ἐπιχθονίων τράφεν ἀνδρῶν·
κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοντο,
φηρσὶν ὀρεσκῴοισι, καὶ ἐκπάγλως ἀπόλεσσαν.

348. 260. **καί**: *even*. — **ἀρείοσιν**: 1007, an argument, "a fortiore," *i.e.* if better men than Agamemnon and Achilles had taken his advice, so much the more should they. — **ὑμῖν**: some would substitute **ἡμῖν** for this, thus saving Nestor's politeness, but at the cost of his point. His whole argument depends upon his assertion that better men even than they had taken his advice. Nestor is a "has-been," what Horace would call a "laudator temporis acti," one who looks back with longing to the

good old days when he was a boy. "Respect my age." Length of years in the eyes of Nestor was reason enough why every one should heed his words.

Both Achilles and Agamemnon look at the matter from their own personal standpoint, and it is good art to introduce a character like Nestor, who can consider the affair from the point of view of an innocent bystander, and thus give us a better insight into the situation.

262. ἴδωμαι: the subjunctive middle, with the idea of yearning for something past and gone. *ἀνέρας*, 1168, 571.

263. "Shepherd of his people" was a common figure of speech to indicate the ancient king. "Therefore will I save my flock, and they

"THESEUM"

An Athenian temple built about 440 B.C.

shall no more be a prey. And I shall set up one shepherd over them, even my shepherd David; he shall feed them, and he shall be their shepherd." Πειρί-θοος (περι-), 1168, 571.

265. ἀθανάτοισιν: 1003.—Brackets enclose lines supposed to be spurious.

268. φησὶν ὀρεσκῴοισι (in apposition with *καρτίστοις* of the preceding verse) doubtless refers to the centaurs, creatures with the bodies of horses and the heads and shoulders of men. In later times the Greeks were fond of representing their enemies as centaurs, and it is characteristic of human psychology of all ages to term one's enemies "brutes," "savage beasts," and such choice epithets.

This passage refers to the famous battle of the Lapiths and Centaurs, so well known in Greek legend, and a favorite subject for Greek art.

349. Translate:

1. Nestor associated with better men than the chiefs of the Achaeans, and no one ever despised him and his good plans. 2. We never saw such men, nor may we see them, for they are all dead (have died). 3. Those were the mightiest of mortal men upon the earth, and they fought with the wild beasts living in mountain dens, and they utterly destroyed them.

LESSON LIII

REVIEW OF THE VERB IN THE MIDDLE VOICE

ILIAD, 269–289

350. 1) Review thoroughly all the middle forms of λύω and of the -μι verbs, paying careful attention to the meaning of each form, 910–915, 957–962.

2) Make three copies of the tables of the personal endings of verbs in the middle voice, 821, and read 826–829.

351. *Optional:*

352. VOCABULARY

ἀντι-βίην with opposing might, antagonistically.

ἄπιος, η, ον (*cf.* **ἀπό**) far, distant.

βροτός, οὖ, ὁ mortal, man.

γείνομαι (**γεν-**), —, **ἐγεινάμην** beget, bear, produce, be born.

ἐάω (**σερα-**), **ἐᾶσω, εἴāσα, εἴāκα***, **εἰāμαι***, **εἰᾱθην*** allow, permit, leave.

ἕρκος, εος, τό hedge, fence, defence, bulwark, barrier.

κῦδος, εος, τό glory, honor, renown.

μεθ-ί-ημι (**ση-, σε-** = **ἡ-, ἑ-**, 603–604), **μεθήσω, μεθῆκα** (**μεθέηκα**), **μεθεῖκα***, **μεθεῖμαι***, **μεθείθην** let go, give up, forego, dismiss.

μεθ-ομῑλέ-ω, μεθωμίλησα associate with, consort with.

μείρομαι (**σμερ-, σμορ-, σμαρ-**), **ἔμμορα**, divide, (receive as) share, receive as lot; **εἵμαρται**, it is fated.

μή-τε and not, neither, nor; **μήτε . . . μήτε** neither . . . nor.

μήτηρ, τέρος (**τρός**), **ἡ** mother, dam.

ὁμοῖος, η, ον equal, similar.

μοῖρα, ης, ἡ lot, portion, fate, suitability.

πέλω (**πελ-, πλ-**), **ἔπελον, ἐπελόμην**;

2d aor. ἔπλε, ἔπλετο; turn, move; *mid.* be, become.

σημαίνω (σημαν-), σημανέω, ἐσήμηνα, σεσήμασμαι*, ἐσημάνθην* order, point out, command.

τηλόθε(ν) far, from afar.

Derivatives: gen-, 338; metro-polis, -nymic, matri- (621), arch(al); sema-phore, semasi-ology, seman-tics, semato-logy; tele-, 113.

353. Translate:

1. Νέστωρ δὲ μεθωμίλεεν τοῖσιν ἀνδράσιν, αὐτοὶ γὰρ τὸν ἐκαλέσαντο ἐκ Πύλου, ἐξ ἀπίης γαίης. 2. Νέστωρ δὲ κατ' αὐτὸν ἐμάχετο φηρσίν. 3. πάντων τῶν οἳ νῦν βροτοί εἰσιν ἐπιχθόνιοι, οὔ τις μαχέοιτο κείνοισι φηρσὶ κακοῖσιν. 4. κεῖνοι δ' ἄνδρες ξυνέηκαν βουλάων Νέστορος καὶ ἐπείθετο μύθῳ. 5. ἄμεινόν ἐστιν πείθεσθαι, ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἤνδανε θῡμῷ, ἀλλ' ἀγαθός περ ἐὼν ἀφείλε τὴν κούρην Ἀχιλλῆα, οὐδ' εἴασε τὸν ἔχειν τήν, ὡς υἱες Ἀχαιῶν ἔδοσαν τήν οἱ γέρας πρῶτα. 6. Ἀχιλλεὺς δ' ἤθελεν ἐρίζειν βασιλῆι ἀντιβίην. 7. οὔ ποτέ τις ἄλλος σκηπτοῦχος βασιλεύς, ᾧ Ζεὺς ἔδωκε κῦδος, ἔμμορε τῑμῆς ὁμοίης τῑμῇ Ἀγαμέμνονος.

354. Read and translate:

Iliad, 269–289

καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθών,
τηλόθεν ἐξ ἀπίης γαίης· καλέσαντο γὰρ αὐτοί·
καὶ μαχόμην κατ' ἔμ' αὐτὸν ἐγώ· κείνοισι δ' ἂν οὔ τις
τῶν, οἳ νῦν βροτοί εἰσιν ἐπιχθόνιοι, μαχέοιτο.
καὶ μέν μευ βουλέων ξύνιεν πείθοντό τε μύθῳ.
ἀλλὰ πίθεσθε καὶ ὔμμες, ἐπεὶ πείθεσθαι ἄμεινον.
μήτε σὺ τόνδ' ἀγαθός περ ἐὼν ἀποαίρεο κούρην,
ἀλλ' ἔα, ὥς οἱ πρῶτα δόσαν γέρας υἱες Ἀχαιῶν·
μήτε σύ, Πηλεΐδη, θέλ' ἐριζέμεναι βασιλῆι
ἀντιβίην, ἐπεὶ οὔ ποθ' ὁμοίης ἔμμορε τιμῆς
σκηπτοῦχος βασιλεύς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.
εἰ δὲ σὺ καρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ,

ἀλλ' ὅδε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.
Ἀτρεΐδη, σὺ δὲ παῦε τεὸν μένος· αὐτὰρ ἐγώ γε
λίσσομ' Ἀχιλλῆι μεθέμεν χόλον, ὃς μέγα πᾶσιν
ἕρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 285
"ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες
ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,
πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ' ἀνάσσειν,
πᾶσι δὲ σημαίνειν, ἅ τιν' οὐ πείσεσθαι ὀΐω.

355. 269. **τοῖσιν**: 1006–1007, with such men as these, referring to the Lapithae. — **ἐγώ** is emphatic (761), said with a proud self-consciousness, and the effect is further heightened by the use of the middle **καλέσαντο** in the next verse. — **αὐτοί**: "*they themselves*, and no less personages, great as they were, called me, even though I lived far away; for they were willing to go to extra trouble to obtain the services of such a good warrior, passing over many brave men who lived between."

270. **καλέσαντο**: observe the force of the middle, "for their own sake," which denotes the special interest of the subject in the action, 1068, 1067, 3.

271. **κατ' ἔμ αὐτόν**: *by myself alone.*

272. Observe the repetition of the **ἐγώ**. — **μαχέοιτο**: 1105. — **οἳ νῦν βροτοί εἰσιν**: it is characteristic of tradition in less advanced stages of civilization to feel sure that the world is growing worse, that men have degenerated from a garden-of-Eden stage, when all the world was bright and happy, when no man did wrong, sickness and sin and sorrows were not, and the race of men was much better physically as well as morally than succeeding generations. Since that time the world has continued to decline till it has reached its present deplorable state. Such ideas flourish actively in an uncritical and credulous age, when men are perfectly willing to believe of a former period that "there were giants in the earth in those days; the same became mighty men, which were of old men of renown." Thus Homer feels convinced that the warriors whose doughty deeds he sings were far superior to the race of mortals of his own time. For example, he says "with his hand the son of Tydeus seized a stone, a mighty weight, which not even two men could carry, *such as mortals now are*, but even alone he waved it easily." And again of Nestor's cup he says "another man with great effort could have moved it from the table when it was full, but Nestor, though an old man, raised

it with ease." And again: "Hector snatched up a stone and lifted it, which not even two of the best men of the people, *such as men now are*, could pry from the ground upon a wagon with crowbars, but he easily brandished it alone." Furthermore, Homer's characters, and those of epic in general, are divine, or greater than ordinary mortals.

273. **βουλέων** = *βουλάων*, 984. — **μύθῳ**: 996. — **ξύνιεν** [*ξυνίημι*], imperfect, 3d plural.

274. **καί**: *also*. — **ἐπεὶ πείθεσθαι ἄμεινον (ἐστίν)**.

275. **τόνδ', κούρην**: 1020, 1. — **ἑών**: 1109, 6.

276. **ἕᾱ** = **ἔαε** (584–585) **Ἀχιλλῆα ἔχειν κούρην**.

275–277. Observe how impartial and undiscriminating Nestor is, in using exactly the same expression of prohibition in addressing the two contestants (*μήτε σύ . . . μήτε σύ*). The first of these refers of course to Agamemnon, the second to Achilles.

278. **ἀντιβίην** is emphatic by position. — **τῑμῆς**: 982.

278–279. *Never has* (any other) *sceptre-bearing king obtained honor equal* (to that of Agamemnon). That is, according to the Homeric tradition, as placed in the mouth of Nestor, Agamemnon was the mightiest ruler of his time; therefore Achilles should yield precedence to him. Nestor emphasizes the divine right of kings, who have obtained their authority by grace of god, and as such are his representatives on earth. To oppose one would be blasphemous; for they are the Lord's own anointed. "And it came to pass afterward that David's heart smote him because he had cut off Saul's skirt. And he said unto his men, The Lord forbid that I should do this thing unto my master, the Lord's anointed, to stretch forth my hand against him, seeing that he is the anointed of the Lord." "David and Abishai came to the people by night; and behold, Saul lay sleeping within the trench, and his spear stuck in the ground at his bolster. Then said Abishai unto David, God hath delivered thine enemy into thine hand this day: now therefore, let me smite him, I pray thee, with the spear, even to the earth at once, and I will not smite him a second time. And David said unto Abishai, Destroy him not; for who can stretch forth his hand against the Lord's anointed, and be guiltless?"

280. **εἰ**: concessive, *even if*.

281. **πλεόνεσσιν**: dat., with a verb of ruling. — **ὅδε**: Agamemnon, of course.

282. "Nay, it is *I*, even Nestor, who entreat thee." Nestor makes a strong personal appeal to the king. The emphatic **ἐγώ** (761) is further stressed by being placed at the end of the verse, and by being followed by **γε**.

283. **Νέστωρ λίσσεται Ἀγαμέμνονα μεθέμεναι χόλον Ἀχιλλῆι** (997).

284. **Ἀχαιοῖσιν**: 997, 999. — **πολέμοιο**: 979, 3. Nestor employs a figurative expression in speaking of Achilles, of a type common to many languages; thus in the psalmist: "Jehovah is my defence; and my god is the rock of my refuge."

286. **κατὰ μοῖραν**: *fittingly.*

287. **ὅδ ἀνήρ** is said by Agamemnon with supreme contempt, as he does not even deign to mention the hated name of his opponent: "this fellow."

Agamemnon apparently agrees with Nestor's contention, but will admit no fault of his own, throwing all the blame on Achilles. He insists further that his overlordship be formally recognized by the rebellious spirit of Achilles (see vss. 54, 59 ff., etc.), but Achilles refuses. Agamemnon is not altogether without justice on his side, as Achilles has done much to call his authority in question and has set a bad precedent in case there should be difficulty in the future.

287. **πάντων**: 988.

288. **πάντων**: 985. — **πάντεσσι**: 1001.

289. **ἅ**: 1014. — **τιν' (α)**: 971, perhaps refers to Agamemnon. If so, it is superlatively ironical and sarcastic. If it merely means "many a one," as often, it still has a considerable amount of the ironical element in it.

356. *NOTE: If further practice in the translation of prose, either Greek-English or English-Greek, is desired, the instructor may make out as much of this as he wishes for his purposes. Most will find the foregoing more than adequate for the work of the first year.*

LESSON LIV

REVIEW OF THE VERB IN THE PASSIVE VOICE

ILIAD, 290–303

357. 1) Review thoroughly all the passive forms of **λύω**, paying special attention to the meaning of each form, 916–921.

2) Make three copies of the tables of personal endings of verbs, 821.

358. *Optional:*

359. VOCABULARY

ἀ-έκων, *ουσα*, *ον* unwilling.

αἰέν (= **αἰεί**) always, EVER, forever.

αἷμα, *ατος*, *τό* blood, gore.

αἶψα quickly, immediately.

ἀν-αιρέω (**αἱρε-**, **ἑλ-**) **ἀναιρήσω**, **ἀνέλον** (**ἀνέἷλον** 584–585), **ἀνῄρηκα***, **ἀνῄρημαι***, **ἀνῃρέθην*** take (up), seize.

δειλός, *ή*, *όν* cowardly, cringing, miserable, pitiable.

δόρυ, **δουρός** (**δούρατος**), *τό* spear, beam, timber.

εἰ (*interj.*) up! come! go to!

ἐπι-τέλλω (**τελ-**, **ταλ-**) **ἐπέτειλα**, **ἐπιτέταλμαι** command, accomplish.

ἐρωέ-ω, **ἐρωήσω**, **ἠρώησα** flow, dash, spurt.

κελαινός, *ή*, *όν* black, dark, dusky.

μήν (*cf.* **μέν**, **μά**) truly, indeed, to be sure.

ὄνειδος, *εος*, *τό* abuse, reviling, insult.

πειρά-ω, **πειρήσω**, **ἐπείρησα*** (**ἐπειρησάμην**), **πεπείρηκα***, **πεπείρημαι**, **ἐπειρήθην** try, attempt.

προ-τί-θημι (**θη-**, **θε-**) **προθήσω**, **προέθηκα** add, grant (in addition).

ὑπ-είκ-ω, **ὑπείξω*** (**ὑπείξομαι**), **ὕπειξα** yield, submit, WEAKEN.

ὑπο-βλήδην interrupting, breaking in.

Derivatives: hemat-ic, -in, -ite, -o-logy, hemo-rrhage, anaem-ic, -ia; em-pir-ic-al, pir-ate, -acy; pro-thet-ic.

360. Read and translate:

Iliad, *290–303*

εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἐόντες, 290
τούνεκά οἱ προθέουσιν ὀνείδεα μυθήσασθαι;"
τὸν δ' ἄρ' ὑποβλήδην ἠμείβετο δῖος Ἀχιλλεύς·
"ἦ γάρ κεν δειλός τε καὶ οὐτιδανὸς καλεοίμην,
εἰ δὴ σοὶ πᾶν ἔργον ὑπείξομαι, ὅττι κεν εἴπῃς·
ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοί γε 295
[σήμαιν'· οὐ γὰρ ἐγώ γ' ἔτι σοι πείσεσθαι ὀίω.]
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
χερσὶ μὲν οὔ τοι ἐγώ γε μαχήσομαι εἵνεκα κούρης
οὔτε σοὶ οὔτε τῳ ἄλλῳ, ἐπεί μ' ἀφέλεσθέ γε δόντες·
τῶν δ' ἄλλων, ἅ μοι ἔστι θοῇ παρὰ νηὶ μελαίνῃ, 300
τῶν οὐκ ἄν τι φέροις ἀνελὼν ἀέκοντος ἐμεῖο.
εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνώωσι καὶ οἵδε.
αἶψά τοι αἷμα κελαινὸν ἐρωήσει περὶ δουρί." 303

361. 290. **αἰχμητήν**: an intentional weakening of Nestor's words in vs. 284, § 354.

290–291. A rhetorical question. — **ἔθεσαν, προθέουσιν**: a pun.

292. **ὑποβλήδην**: the argument is beginning to get warm when Achilles cannot wait for his opponent to finish before he begins his reply.

295. **ἔμοι γε**: as emphatic as possible.

294. **πᾶν ἔργον**: 1013–1014.

296. **σοι**: 996. This verse is a sneering parody of vs. 289; some scholars consider it spurious. — **ὀΐω**: is ironical, as usual.

298. **χερσί**: 1005. — **τοι**: 760.

299. **τῳ** [*τὶς, τὶ* 769]: Achilles is having a hard struggle with his pride. He is afraid that some one will call him a coward if he yields to Agamemnon's demand that he recognize his authority, and so he finally decides that he would rather give up the girl, even though he does love her (see note to vs. 348) than yield to Agamemnon's wishes. He has now come to the point of open rebellion against the king, and flatly refuses to take any further orders from him or to recognize his authority, as Agamemnon had insisted.

εἵνεκα κούρης is said with supreme contempt. "I would not fight with my hands *on account of a girl*." Achilles attempts to conceal his real feelings, as he sees that he has no way of successfully opposing the king and his forces. Before closing, however, he makes it quite plain that he holds all the Greeks responsible for the wrong done him, because they have not the courage to oppose Agamemnon's arrogance, and thus through him they are taking back the prize they once gave.

300. **μοι**: 999. — **ἔστι**: 973, 1.

301. **τῶν** resumes the *τῶν ἄλλων* of vs. 300, with added emphasis. — **ἀέκοντος ἐμεῖο**: 1111.

302. **πείρησαι** is issued in the form of a challenge: "just try it!" "I dare you to try it." In placing a higher value on his other possessions than on his prize, Achilles seems to have suffered an unexpected change of heart, and whether it is a case of "sour grapes" or not, he seems suddenly to have become converted to the idea that after all "a woman is only a woman, but a good cigar is a smoke."

303. **δουρί** (*ἐμῷ*).

297–303. These words of Achilles come pretty close to the ridiculous, and doubtless provoked loud hoots and jeers from Agamemnon's partisans. The whole quarrel had been about the girl; and Achilles by this statement throws his cause completely overboard and brings up another subject having nothing to do with the question. Agamemnon had never remotely intimated that he was considering anything of this kind.

LESSON LV

REVIEW OF THE IRREGULAR VERBS OF THE -μι CONJUGATION

ILIAD, 304–314

362. Review thoroughly all the irregular -*μι* verbs, and all other verb-forms not taken in the review of the last three lessons, 964–969, 922–948.

363. *Optional:*

364. VOCABULARY

ἀντί-βιος, *η*, *ον* opposing, hostile.

ἀνώγ-ω, **ἀνώξω**, **ἤνωξα**, **ἄνωγα** (*for* ἤνωγα?) command, order, bid.

ἀπο-λῡμαίνομαι (**λῡμαν-**), purify (oneself), clean(se).

ἐείκοσι (**εἴκοσι**) twenty.

ἴσ-η, [**ἶσος**] equal, equivalent, symmetrical, well-balanced.

ἐπι-πλέω (**πλευ-**, **πλεϝ-**, **πλυ-**), **ἐπι-πλεύσομαι**, **ἐπέπλευσα***, **ἐπιπέπλευκα***, **ἐπιπέπλευσμαι***, sail (upon, over), navigate.

κέλευθος, *ου*, *ἡ* (*plur.* **κέλευθα**, *ων*, *τά*) road, way, path, journey, route.

κρίνω (**κριν-**, **κρι-**), **κρινέω**, **ἔκρῑνα**, **κέκρικα****, **κέκριμαι**, **ἐκρί(ν)θην** pick out, select, choose, discern, decide, judge.

λῦμα, *ατος*, *τό* offscouring, filth.

Μενοιτιάδης, *āo*, *ὁ* son of Menoetius, *Patroclus*.

πολύ-μητις, *ιος* wily, rich in counsel.

προ-ερύω (**ϝερυ-**, **ϝρυ-**), **προερύω**, **προείρυσ(σ)α**, **προείρυ(σ)μαι** draw forward, drag forward, launch.

ὑγρός, *ή*, *όν* wet, moist, damp, watery.

Derivatives: cris-is, crit-ic(al, -ism, -ise), -ique, -erion, hyper-crit-ical; hygro-meter, -scope.

365. Read and translate:

Iliad, 304–314

ὣς τώ γ' ἀντιβίοισι μαχησαμένω ἐπέεσσιν
ἀνστήτην, λῦσαν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν. 305
Πηλεΐδης μὲν ἐπὶ κλισίας καὶ νῆας ἐΐσας
ἦιε σύν τε Μενοιτιάδῃ καὶ οἷς ἑτάροισιν,
Ἀτρεΐδης δ' ἄρα νῆα θοὴν ἅλαδε προέρυσσεν,

ἐς δ' ἐρέτας ἔκρινεν ἐείκοσιν, ἐς δ' ἑκατόμβην
βῆσε θεῷ, ἀνὰ δὲ Χρυσηίδα καλλιπάρῃον
εἷσεν ἄγων· ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.
οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὑγρὰ κέλευθα,
λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν.
οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον,

366. 304. **ἐπέεσσιν**: 1005.

305. **ἀνστήτην** = *ἀνεστήτην*. Evidently during the last remarks made, they had remained sitting, contrary to Homeric etiquette. When they arose, the assembly broke up without further ceremony.

307. **Μενοιτιάδῃ**: Patroclus. Like Agamemnon (vs. 7) Patroclus is first introduced by his patronymic, because he was such a well-known figure of the legend that it was not necessary to be more specific. He and Achilles were fast friends, and he stood by Achilles through all this period of trial. It is only his death in battle which furnishes a motive sufficiently powerful to induce Achilles to take a further part in the fighting. His introduction at this point is very skillfully done, as it is clearly indicated where he stands in relation to the hero.

308. **προέρυσσεν**: 1069, 837.

309. **ἐς, ἐς**: 1048–1049. Observe the alliteration of ε in this verse.

310. **βῆσε**: 1069. — **ἀνά**: 1048–1049.

311. **εἷσεν**: 1069. — **ἄγων**: 1108, Note 2. — **πολύμητις** is a characteristic epithet of the wiliest of all the Greeks, and is particularly fitting here, as it is necessary to choose a man with these qualities for such an important embassy.

312. **κέλευθα**: 1012.

313–314. The whole army had been made unclean by Agamemnon's guilt, as had happened to the army of Joshua because of Achan: so they must be purified. Physical cleanness, acquired by washing, symbolized ritualistic purity, just as the rite of baptism typifies the washing away of the sinner's guilt. To a mind lacking in poetic and creative imagination, it might occur that we have here a real hint as to the cause of such a plague, in a lack of proper sanitary measures and of bodily cleanliness on the part of the Greeks. After they had given themselves a good scouring, the plague ceased. In the same way, many of the "laws of Moses," with their ritual of purification, rested ultimately upon a dimly discerned sanitary basis. "He that toucheth the dead body of any man shall be unclean seven days; the same shall purify himself" (with water and ashes).

LESSON LVI

ILIAD, 315–333

367. *Optional:*

368. VOCABULARY

αἴδο-μαι (= **αἰδέ-ομαι**) reverence.
ἀτρύγετος, *ον* barren (?), restless (?).
ἑλίσσω (**ϝελικ-**), **ἐλίξω***, **εἵλιξα**, **εἴλιγ-μαι**, **εἰλίχθην** (**ει** = **εε**, 584–585) twirl, twist, curl, turn, roll.
ἐπ-απειλέ-ω, **ἐπαπειλήσω**, **ἐπηπείλησα** threaten (against), boast.
ἔρδω (*from* **ϝερζω** : **ϝεργ-**, **ϝοργ-**), **ἔρξω**, **ἔρξα**, **ἔοργα** do, perform, make, sacrifice, WORK, accomplish.
εὑρίσκω (**εὑρ-**, **εὑρε-**), **εὑρήσω***, **εὗρον**, **εὕρηκα****, **εὕρημαι***, **εὑρέθην*** find, come upon, hit upon.
Εὐρυ-βάτης, ᾱο, ὁ Eurybates.
θεράπων, οντος, ὁ attendant, squire, comrade.
ἴκ-ω, ἵξον come, go.
καπνός, οῦ, ὁ smoke, vapor, mist, fume.
κῆρυξ, ῡκος, ὁ herald.
ὀτρηρός, ή, όν ready, eager, nimble, swift.
πέν-ομαι work, be busy, labor, do.
ῥῑγίων, *ον* worse, more horrible.
Ταλθύ-βιος, ου, ὁ Talthybius.
τελήεις, εσσα, εν complete, perfect, finished, unblemished.
προσ-φωνέ-ω, προσφωνήσω*, **προσε-φώνησα** address, accost, speak to.
ταρβέ-ω, ταρβήσω*, **ἐτάρβησα** fear, be in terror, be frightened.

Derivatives: "Eureka"; therap-eutic(s, -al), psycho-therapy; tel-, 4; phon-, 296.

369. Read and translate:

Iliad, 315–333

ἔρδον δ' Ἀπόλλωνι τελήεσσας ἑκατόμβας
ταύρων ἠδ' αἰγῶν παρὰ θῖν' ἁλὸς ἀτρυγέτοιο·
κνίση δ' οὐρανὸν ἷκεν ἑλισσομένη περὶ καπνῷ.
ὣς οἱ μὲν τὰ πένοντο κατὰ στρατόν· οὐδ' Ἀγαμέμνων
λῆγ' ἔριδος, τὴν πρῶτον ἐπηπείλησ' Ἀχιλῆι,
ἀλλ' ὅ γε Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπεν,
τώ οἱ ἔσαν κήρυκε καὶ ὀτρηρὼ θεράποντε·
"ἔρχεσθον κλισίην Πηληιάδεω Ἀχιλῆος·
χειρὸς ἑλόντ' ἀγέμεν Βρισηίδα καλλιπάρῃον·
εἰ δέ κε μὴ δώῃσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι

ἐλθὼν σὺν πλεόνεσσι· τό οἱ καὶ ῥίγιον ἔσται."
ὣς εἰπὼν προΐει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν.
τὼ δ' ἀέκοντε βάτην παρὰ θῖν' ἁλὸς ἀτρυγέτοιο,
Μυρμιδόνων δ' ἐπί τε κλισίας καὶ νῆας ἱκέσθην.
τὸν δ' εὗρον παρά τε κλισίῃ καὶ νηῒ μελαίνῃ
ἥμενον· οὐδ' ἄρα τώ γε ἰδὼν γήθησεν Ἀχιλλεύς.
τὼ μὲν ταρβήσαντε καὶ αἰδομένω βασιλῆα
στήτην, οὐδέ τί μιν προσεφώνεον οὐδ' ἐρέοντο·
αὐτὰρ ὁ ἔγνω ᾗσιν ἐνὶ φρεσὶ φώνησέν τε·

370. 316. **περὶ καπνῷ**: round about *in* the smoke. Of course it was necessary for the savor to go to heaven with the smoke, if the gods were to get the benefit of it. See the notes on vs. 42, § 130, vs. 66–67, § 167, vs. 471, § 414.

318. **τά**: 1012.

319. **ἔριδος**: 987. In the midst of all the preparations and his various duties, Agamemnon does not forget the grudge against Achilles and the threats he had made.

321. **οἱ**: 999.

322. **ἔρχεσθον**: imperative. — **κλισίην**: 1019.

323. **χειρός**: 983. — **ἀγέμεν**: 1107, 11.

324. **ἐγώ, αὐτός**: observe how Agamemnon, still filled with resentment that his authority has been questioned, employs a heaping up of words to indicate his supreme power, which he will allow no man to contradict.

326–327. Observe how closely these two verses echo and recall verses 25 ff., especially vs. 34, where Agamemnon dismisses the old priest so harshly, to the woe of the Greeks. So here the hot temper of the king is preparing further trouble for his followers. The ships of the Greeks were drawn up in lines along the shore. Those of Odysseus were in the centre, while the two ends, the most dangerous positions, were held by Achilles and Ajax, as the most redoubtable warriors of the whole army, for they trusted in their manhood and the strength of their arms. The assembly would be near the centre of the line by the ships of Odysseus.

329. **τόν**: there is no need to mention his name, as it is uppermost now in the minds of all; and it is much more effective to say "*him* they found."

329–330. Achilles is apparently already brooding over his wrongs and his plans for vengeance.

330 (latter part): litotes. In English, at any rate, this produces a slightly humoresque effect, to say that Achilles was not glad to see the heralds.

331. Observe the difference in tense of the two participles: the first denotes the confusion into which they were thrown (1081) at the sight of Achilles; the other indicates their customary feeling of reverence toward him. — **βασιλῆα** (Ἀχιλλῆα): through no fault of their own the heralds are in a very delicate situation, as they have no desire to offend either Agamemnon or Achilles.

333. **ὁ**, here again, without the name of Achilles, is more poetic than to give his name. Achilles shows fine tact and a human feeling for the heralds in their embarrassment.

LESSON LVII

ILIAD, 334–347

371. *Optional:*

372. VOCABULARY

ἄγγελος, *ου*, ὁ messenger, courier.
ἀπηνής, *ές* harsh, cruel, rude.
ἄσσον nearer, closer (*compar. of* ἄγχι).
διο-γενής, *ές* Zeus-born; Zeus-descended (1168).
ἐξ-άγ-ω, **ἐξάξω**, **ἐξήγαγον**, **ἐξῆχα****, **ἐξ-ῆγμαι***, **ἐξήχθην*** lead out, lead forth, bring forth.
ἐπ-αίτιος, *η*, *ον* blameworthy, blamable, to blame, accountable, responsible.
ἑταῖρος (ἕταρος, 571), *ου*, ὁ companion, comrade, follower, friend.
θνητός, *ή*, *όν* mortal, human.
θΰ-ω, **ἔθῡσα** dash, rush (headlong), be rash, rage, be insane.
μάκαρ, *αρος* blessed, happy, fortunate, lucky.
μάρτυρος, *ου*, ὁ witness.
νοέ-ω, **νοήσω**, **ἐνόησα**, **νενόηκα***, **νενόημαι***, **ἐνοήθην*** perceive, think, consider, plan.
ὀλο(ι)ός, *ή*, *όν* accursed, baneful, destructive (1168, 571).
ὀπίσσω back(ward), behind.
Πάτροκλος, *ου*, ὁ Patroclus.
πρόσσω forward, in front.
χρειώ (χρεώ, χρή) need, necessity.

Derivatives: angel-ic, -ology, arch-angel, ev-angel-ist, -ism; gen-; aetio-logy; martyr-o-logy, -dom.

373. Read and translate:

Iliad, 334–347

"*χαίρετε, κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν·*
ἄσσον ἴτ'· οὔ τί μοι ὔμμες ἐπαίτιοι, ἀλλ' Ἀγαμέμνων, 335
ὃ σφῶι προΐει Βρισηίδος εἵνεκα κούρης.

ἀλλ' ἄγε, διογενὲς Πατρόκλεις, ἔξαγε κούρην
καί σφωιν δὸς ἄγειν. τὼ δ' αὐτὼ μάρτυροι ἔστων
πρός τε θεῶν μακάρων πρός τε θνητῶν ἀνθρώπων
καὶ πρὸς τοῦ βασιλῆος ἀπηνέος, εἴ ποτε δὴ αὖτε
χρειὼ ἐμεῖο γένηται ἀεικέα λοιγὸν ἀμῦναι
τοῖς ἄλλοις. ἦ γὰρ ὅ γ' ὀλοιῇσι φρεσὶ θύει,
οὐδέ τι οἶδε νοῆσαι ἅμα πρόσσω καὶ ὀπίσσω,
ὅππως οἱ παρὰ νηυσὶ σόοι μαχεοίατ' Ἀχαιοί."
ὣς φάτο, Πάτροκλος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ,
ἐκ δ' ἄγαγε κλισίης Βρισηίδα καλλιπάρῃον,
δῶκε δ' ἄγειν. τὼ δ' αὖτις ἴτην παρὰ νῆας Ἀχαιῶν,

374. 334. **Διὸς ἄγγελοι**: officials in antiquity regularly obtained their authority from on high, and were the earthly representatives of divine power. As such they were to be respected and honored at all times; "for thou shalt not revile the gods, nor curse the rulers of thy people." "And they that stood by said, Revilest thou God's high priest? Then said Paul, I wist not, brethren, that he was the high priest: for it is written, thou shalt not speak evil of the ruler of thy people."

337. **Πατρόκλεις**: voc., irregular.

334–336. Achilles, realizing the embarrassment, and even fear, of the heralds, lest he might break out into open violence, hastens to set them at ease and to let them know that they need not be afraid of him, for he would not harm them.

337 ff. Achilles asks Patroclus to lead out the maiden and hand her over to the heralds, evidently not having the heart to do it himself. As we know from later developments, he had fallen in love with her.

διογενές: *Zeus-born*. The kings of antiquity were regularly gods and sons of gods. "Jehovah hath said unto me, Thou art my son; this day have I begotten thee. Ask of me and I will give thee the heathen for thine inheritance, and the uttermost parts of the earth for thy possession. Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel." Thus shortly before the introduction of Christianity altars were set up in various parts of the Roman empire upon which sacrifices were made to Augustus Caesar as a "god and the son of a god."

338. **ἔστων** [εἰμί]: imperat., 964.

340. **δὴ αὖτε**, 586, does not mean "again," to denote repetition, but denotes a situation opposed to the present, as in vs. 237. Achilles does

not deign to mention Agamemnon's name. Below (vs. 342) his contempt for the people finds expression, and he again refers to Agamemnon by using merely the demonstrative pronoun.

341. ἐμεῖο: 979, 3.

342. τοῖς ἄλλοις: 997, contemptuously, and with emphatic position, perhaps with a curt gesture. — γάρ, ὀλοιῇσι: 1168, 571.

343. *I.e.* to consider carefully and wisely. Achilles at last begins to realize that it is not merely malice on the part of Agamemnon, but a blind infatuation (ἄτη) which is leading him on to ruin. This is a matter for great satisfaction to Achilles under the circumstances.

344. οἱ: 997. — μαχεοίατ' (ο): opt., 3d plur.

345. ἑταίρῳ: 996.

346. καλλιπάρηον: by his employment of this adjective the poet makes his hearers see once more the beauty of the maiden, who is slipping so surely from Achilles' grasp. A moment more, and she is gone for good.

LESSON LVIII

ILIAD, 348–358

375. *Optional:*

376. VOCABULARY

ἀ-πείρων, ονος boundless, limitless.

ἀπ-αυράω (ϝρᾱ-), *imperf.* ἀπηύρων *with aor. sense,* ἀπουρήσω*, *aor. part.* ἀπούρᾱς (= ἀπο-ϝρᾱς) take away, deprive, snatch away.

ἄφαρ immediately, forthwith.

βένθος, εος, τό depth.

γυνή, γυναικός, ἡ woman, wife.

δακρῡ-ω*, δακρῦσω*, ἐδάκρῡσα, δεδάκρῡμαι weep, shed tears.

ἐγγυαλίζω, ἐγγυαλίξω, ἠγγυάλιξα grant, present with.

λιάζομαι (λιαδ-), ἐλίασσα, ἐλιάσθην bend, turn aside, sink, fall.

μινυνθάδιος, η, ον short(lived), ephemeral, brief.

νόσφι(ν) apart, away, separate.

ὀρέγ-ω (ὀρέγ-νῡμι), ὀρέξω, ὤρεξα, ὀρώρεγμαι, ὠρέχθην* reach forth, stretch out, extend.

ὀφείλω (ὀφέλλω) (ὀφελ-, ὀφειλε-), ὀφειλήσω*, ὤφελον, ὠφείληκα**, ὠφειλήθην* owe, ought, be obligated; *aor. in wishes,* would that!

πάροιθε(ν) before, formerly.

πολιός, ή, όν gray, hoary.

πόντος, ου, ὁ sea.

πότνια, ης, ἡ revered, honored (lady, queen).

τυτθός, ή, όν small, little, young, brief.

ὑψι-βρεμέτης, ες thundering, growl-

ing (grumbling, roaring, rumbling, bellowing) on high, *or* high-growling, *etc.*

χέω (χευ-, χεϝ-, χυ-), χεύω, ἔχε(υ)α, κέχυκα*, κέχυμαι, ἐχύθην pour (out, forth), shed (tears).

Derivatives: gyn-archy, poly-, miso-gyny, andro-gynous, gynaeco-logy, -cracy; bathos, batho-meter, 597–598.

377. Read and translate:

Iliad, 348–358

ἡ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν. αὐτὰρ Ἀχιλλεὺς
δακρύσας ἑτάρων ἄφαρ ἕζετο νόσφι λιασθεὶς
θὶν' ἔφ' ἁλὸς πολιῆς, ὁρόων ἐπ' ἀπείρονα πόντον·
πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρεγνύς·
"μῆτερ, ἐπεί μ' ἔτεκές γε μινυνθάδιόν περ ἐόντα,
τιμήν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίξαι
Ζεὺς ὑψιβρεμέτης· νῦν δ' οὐδέ με τυτθὸν ἔτισεν.
ἦ γάρ μ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας."
ὡς φάτο δάκρυ χέων, τοῦ δ' ἔκλυε πότνια μήτηρ
ἡμένη ἐν βένθεσσιν ἁλὸς παρὰ πατρὶ γέροντι.

378. 348. **ἀέκουσ'(α)** is a delicate touch of the poet, showing that Briseïs returned Achilles' affection, and that Achilles is angry not merely because of wounded honor. This adds to the pathos of the situation. Later Achilles himself says, "But why must the Argives make war on the Trojans? Why hath the son of Atreus gathered his host and led them thither? Is it not for lovely-haired Helen's sake? Do then the sons of Atreus alone of mortal men love their wives? Surely whatsoever man is good and sound of mind loveth his own and cherisheth her, even as I too loved mine with all my heart, though but the captive of my spear. But now that he hath taken my prize of honor from my arms and hath deceived me, let him not tempt me that know him full well; he shall not prevail." It is this true affection between Achilles and Briseïs which makes the present situation so inexpressibly bitter for him. Homer does not waste words in farewell scenes, and here he sums up the feelings of Briseïs in a single adjective.

349. **δακρύσᾱς**, 1081: by this simple description the hearer was made to see the effect of the situation on Achilles, and to infer the depth of

his feelings. He "burst into tears," partly perhaps from grief, but even more in hot and helpless anger at the insults that had been heaped upon him. Homer's heroes are highly emotional, and are not ashamed to give full expression to their feelings. They are no more dainty about the shedding of tears than they are over the shedding of blood. Later, when the battle has been going against the Greeks, Homer says of Agamemnon, "The son of Atreus was stricken to the heart with sore grief, and went about bidding the clear-voiced heralds summon every man by name to the assembly. . . . So they sat sorrowful in assembly, and Agamemnon stood up weeping like unto a fountain of dark water that from a beetling cliff poureth down its black stream; even so with deep groaning he spake among the Argives."

350. **ἔφ'** (= **ἔπι**): 1050, 1. — **ὀρόων**: an "assimilated," or "distracted" form (= **ὁράων**), 945–948. It is eminently proper that Achilles should be represented as looking out upon the deep; since the boundless sea with its countless, never-resting waves, corresponds to the endless tumult of his troubled soul.

351. **μητρί**: her name is Thetis, but is not yet mentioned, as it was well known to the hearers of the bard. She had been wooed by Zeus and Poseidon, but when Zeus learned that she was fated to bear a son mightier than his father, he forced her against her will, goddess though she was, to marry Peleus, by whom she bore Achilles. When Achilles set out for the Trojan war, she packed his trunk with plenty of warm woolen articles of wear, deserted her husband, and returned to her old home in the sea, that she might be near her beloved son in whose fortunes she took a passionate interest.

χεῖρας ὀρεγνύς: when the ancients prayed they regularly stretched out their hands in the direction of the divinity whom they entreated. If this were a god of heaven, they lifted up their hands toward the sky; if a god of the sea, they stretched out their hands as Achilles does here; if a god of the lower world, they might even sit down and beat upon the ground to attract his attention.

352. It is a distinctly human touch that Achilles should turn to his mother for consolation; for women are often inclined to be sympathetic and to take the side of their children. Thus when Aphrodite gets her hand scratched in battle by the spear of Diomedes, she shrieks aloud, and hurries back to heaven, where she falls into her mother's lap and sobs out her grief. Her mother of course consoles her, and strokes the hand which has been hurt, and it is all cured once more. In the same way a modern mother might kiss her little child's head which he bumped when he fell down. On the other hand, Ares, the god of war,

who has been severely wounded in battle, but who is out of favor with his mother, is stupid enough to carry his tale of woe to his father. Homer says, "swiftly he came to the gods' dwelling, steep Olympus, and sat beside Zeus, son of Cronus, with grief in his heart, and showed the immortal blood flowing from the wound, and piteously spake to him winged words. . . . Then Zeus the cloud-gatherer looked sternly at him and said: 'Nay, thou renegade, sit not beside me and whine.'"

352. μινυνθάδιον: Achilles had the choice of a long and inglorious life, or one short and full of renown. He had chosen the latter, and now that he has made this choice, his situation is one of deep pathos. It is this certainty of an early death which casts its gloom over all the rest of his days. He seems later to have become somewhat more reconciled to this, and when he is entreated with piteous words by one of the Trojans to spare his life, he says, "Aye, friend, thou too must die: why lamentest thou? Patroclus too is dead, who was better far than thou. Seest thou not also what manner of man am I for might and goodliness? Yet over me too hang death and forceful fate. There cometh morn or eve or some noonday when my life too some man shall take in battle, whether with spear he smite or arrow from the string." The old Greeks were so in love with life that death seemed clothed with more than ordinary gloom. When Odysseus meets the soul of Achilles in Hades he tries to console him by saying "As for thee, Achilles, none other than thou wast heretofore the most blessed of men, nor shall any be hereafter. For of old, in the days of thy life, we Argives gave thee one honor with the gods, and now thou art a great prince here among the dead. Wherefore let not thy death be any grief to thee, Achilles." But Achilles replies, "Nay, speak not to me comfortably of death, O great Odysseus. Rather would I live on ground as the hireling of another, with a landless man who had no great livelihood, than to rule over all that have gone down to death."

353. τῑμήν: emphatic by position, showing how keenly the old Greek heroes thirsted for glory, and how bitterly they resented any affront to their honor.

354. ὑψιβρεμέτης: thunder and lightning were ordinary accompaniments of the gods of old. In fact, primitive man often thought that thunder was the actual voice of his god, who thus roared, growled, and muttered on high. In Hebrew, for example, the ordinary expression for thunder is *qol Jahweh*, "the voice of Jehovah." "Jehovah shall roar from on high, and utter his voice from his holy habitation; he shall mightily roar against his fold." "And Jehovah shall roar from Zion, and utter his voice from Jerusalem; and the heavens and the earth

shall shake." "Hearken ye unto the noise of his voice, and the muttering that goeth out of his mouth. He sendeth it forth under the whole heaven, and his lightning unto the ends of the earth. After it a voice roareth; he thundereth with the voice of his majesty: God thundereth marvelously with his voice." "And Jehovah thundered from heaven, and the Most High uttered his voice. And he sent out arrows and scattered them; lightning and discomfited them." "And it came to pass on the third day in the morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud; so that all the people that was in the camp trembled. And Jehovah came down upon Mount Sinai, to the top of the mount." Even in a later age the voice of a divinity might in some cases be mistaken for thunder by the uninitiated: "Then came there a voice from heaven, saying, I have glorified it, and will glorify it again. The people therefore, that stood by and heard it, said that it thundered: others said, An angel spake to him."

356. **ἠτίμησεν** by position in the verse is strongly contrasted with **τῑμήν** of vs. 353. — **αὐτός**: *of his own arbitrary free will.*

357. **τοῦ**: 984.

358. **πατρὶ γέροντι**: Nereus, who is too well known to the audience to require an introduction. Homer usually calls him merely "the Old Man of the Sea." — **γέρων** is here employed as an adjective, *aged, old.*

LESSON LIX

ILIAD, 359–379

379. *Optional:*

380. VOCABULARY

ἀνα-δῡ́-ω, ἀναδῡ́σω, ἀνέδῡσα (ἀνέδῡν), ἀναδέδυκα, ἀναδέδυμαι*, ἀνεδύθην* rise, emerge, "dive up," plunge up.

δια-πέρθω (περθ-, πραθ-), διαπέρσω, διέπερσα (διέπραθον) sack (utterly), sack thoroughly, pillage, plunder, devastate.

ἑκατη-βόλος (= ἑκηβόλος), ου, ὁ free-shooter, sharp-shooter, free-shooting, sharp-shooting, shooting according to will, sure-shooting, a dead shot.

ἐξ-αυδά-ω, ἐξαυδήσω*, ἐξηύδησα speak out, tell, say, declare.

Ἠετίων, ωνος, ὁ Ëetion, father of Andromache.

ἠύτε as, just as, like.

Θήβη, ης, ἡ Thebe, *a city in Asia Minor.*

καθ-ίζομαι (**σεδ-** = **ἑδ-**, 603–604), **καθ-έσσομαι, καθεῖσα, καθεσσάμην** sit down.

καρπαλίμως quickly, suddenly, swiftly.

κατα-ρέζω (**ϝρεγ-**), **καταρέξω, κατέ(ρ)-ρεξα, κατερέχθην** caress, stroke, fondle.

κεύθω (**κευθ-, κυθ-**), **κεύσω, ἔκευσα, (ἔκυθον, κέκυθον), κέκευθα** hide, conceal, enclose.

κλαίω (**κλαυ-, κλαϝ-, κλαι-, κλαιε-**), **κλαύσομαι, ἔκλαυσα, κέκλαυ-(σ)μαι*** cry, weep.

ὀμίχλη, ης, ἡ mist, fog, cloud, vapor.

ὀνομάζω (**ὀνοματ-**), **ὀνομάσω***, **ὠνόμασα, ὠνόμακα****, **ὠνόμασμαι***, **ὠνομάσθην*** address, call (by name).

πάροιθε(ν) (*with gen.* 992) in front of, before.

στενάχ-ω groan, sob, sigh.

τέκνον, ου, τό child, young, offspring.

χαλκο-χίτων, ωνος with bronze tunics.

Derivatives: onomato-poeïa, -logy.

381. Read and translate:

Iliad, 359–379

καρπαλίμως δ' ἀνέδυ πολιῆς ἁλὸς ἠύτ' ὀμίχλη,
καί ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος,
χειρί τέ μιν κατέρεξεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"τέκνον, τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος;
ἐξαύδα, μὴ κεῦθε νόῳ, ἵνα εἴδομεν ἄμφω."
τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"οἶσθα· τί ἦ τοι ταῦτα ἰδυίῃ πάντ' ἀγορεύω;
ᾠχόμεθ' ἐς Θήβην, ἱερὴν πόλιν Ἠετίωνος,
τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἐνθάδε πάντα.
καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἷες Ἀχαιῶν,
ἐκ δ' ἔλον Ἀτρεΐδῃ Χρυσηίδα καλλιπάρῃον.
Χρύσης δ' αὖθ' ἱερεὺς ἑκατηβόλου Ἀπόλλωνος
ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν χαλκοχιτώνων
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς,
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν.
ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ

αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα.
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἤνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν.

382. 359. **ἠύτ' ὀμίχλη**: the comparison is particularly appropriate for a sea divinity, who rises easily, quietly, and mysteriously from the water, "like a mist," and in shadowy form would resemble the "Erlkönig." — **ἁλός**: 987.

360. **αὐτοῖο**: 992.

361. **χειρί**: 1005.

362. **σε φρένας**: 1021.

363. **νόῳ**: 1009. — **εἴδομεν**: 800. Although Thetis as a goddess knows what the trouble is, and although Achilles recognizes this, still it is quite true to life to have her as his mother ask him what the trouble is, and quite as true to nature that Achilles should unburden his woes, thereby relieving his feelings. It is good art also on the part of the poet that this action so important for the subsequent development of the plot should be emphasized as strongly as possible by being repeated, as it is here. — **ἵνα εἴδομεν**: 580.

364. **βαρύ**: 780–781.

365. **τί**: *why?* — **ταῦτα**: object of **ἀγορεύω**. — **πάντ'(α)**: object of **ἰδυίῃ**. — **ταῦτα ἰδυίῃ**: 580.

366. Thebe was a sacred city, as being the dwelling place of a divinity, just as Jerusalem was the holy city of the Hebrews, since it was the dwelling place of their god, Jehovah, whose home was in Solomon's temple. "Then the devil taketh him into the holy city; and he set him on the pinnacle of the temple."

Eëtion seems to be mentioned here for the purpose of preparing the way for the later introduction of his daughter Andromache, wife of Hector, one of the best drawn characters of the Iliad and one of the most pathetic figures of all literature.

367. **διεπράθομεν**: the first person brings out prominently the fact that Achilles had a share in the expedition and in procuring Chryseïs for Agamemnon. — **ἐνθάδε**: *hither.*

368. This recital, showing that the booty was justly (**εὖ**) divided among the Achaeans, after they had given Agamemnon his choice of it all, serves to throw his selfishness and ingratitude into high relief.

369. **ἐκ**: 1048–1049.

370–373. **ἑκατηβόλου, ἑκηβόλου**: observe how this word is brought into prominence by repetition.

LESSON LX

ILIAD, 380–400

383. *Optional:*

384. VOCABULARY

ἀκού-ω, ἀκούσομαι, ἤκουσα, ἀκήκοα*, ἤκουσμαι*, ἠκούσθην* hear(ken).

Ἀτρεΐων, ωνος, ὁ son of Atreus.

Βρῑσεύς, ῆος, ὁ Briseus, *father of Briseïs.*

ἕκατος, ου, ὁ free-shooter, sharp-shooter.

ἐπ-ασσύτερος, η, ον thick, in quick succession.

ἐύς, ἐῆος mighty, valiant.

κελαινεφής, ές wrapped in black clouds.

Κρονίων, ωνος, ὁ son of Cronus.

λαμβάνω* (λαβ-, ληβ-), λήψομαι*, (λάψομαι†), ἔλαβον, λελάβηκα†, λέλαμμαι, ἐλήφθην*, (ἐλάμφθην†) take, seize, lay hold of, accept.

μέγαρον, ου, τό great hall (*plu.* palace).

ξυν-δέ-ω = συνδέ-ω, ξυνδήσω, ξυνέδησα, ξυνδέδεκα*, ξυνδέδεμαι, ξυνεδέθην* bind (hand and foot), "hog-tie."

ὀνίνημι (ὀνη-, ὀνα-), ὀνήσω, ὤνησα, ὠνήθην* help, benefit, assist, profit, be useful.

πάντῃ everywhere, throughout.

περι-έχω (σεχ-, σχ-, σχε-), περιέξω (περισχήσω), περίεσχον protect, defend, encompass, embrace.

πολλάκι(s) often, many times.

Ποσειδᾶων, ωνος, ὁ Poseidon, *god of the sea, brother of Zeus, and one of the mightiest of the Greek divinities.*

Derivatives: acoustic(s); astro-labe; syl-lable, -labus; panto-graph, -mime; patri-arch, -otic, -mony.

385. Read and translate:

Iliad, 380–400

χωόμενος δ' ὁ γέρων πάλιν ᾤχετο· τοῖο δ' Ἀπόλλων
εὐξαμένου ἤκουσεν, ἐπεὶ μάλα οἱ φίλος ἦεν,
ἧκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ νυ λαοὶ
θνῆσκον ἐπασσύτεροι, τὰ δ' ἐπῴχετο κῆλα θεοῖο
πάντῃ ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν. ἄμμι δὲ μάντις
εὖ εἰδὼς ἀγόρευε θεοπροπίας ἑκάτοιο.
αὐτίκ' ἐγὼ πρῶτος κελόμην θεὸν ἱλάσκεσθαι·
Ἀτρεΐωνα δ' ἔπειτα χόλος λάβεν, αἶψα δ' ἀναστὰς
ἠπείλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστίν.

τὴν μὲν γὰρ σὺν νηὶ θοῇ ἑλίκωπες Ἀχαιοὶ
ἐς Χρύσην πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι·
τὴν δὲ νέον κλισίηθεν ἔβαν κήρυκες ἄγοντες
κούρην Βρισῆος, τήν μοι δόσαν υἷες Ἀχαιῶν.
ἀλλὰ σύ, εἰ δύνασαί γε, περίσχεο παιδὸς ἑῆος·
ἐλθοῦσ' Οὐλυμπόνδε Δία λίσαι, εἴ ποτε δή τι
ἢ ἔπει ὤνησας κραδίην Διὸς ἠὲ καὶ ἔργῳ.
πολλάκι γάρ σεο πατρὸς ἐνὶ μεγάροισιν ἄκουσα
εὐχομένης, ὅτ' ἔφησθα κελαινεφέι Κρονίωνι
οἴῃ ἐν ἀθανάτοισιν ἀεικέα λοιγὸν ἀμῦναι,
ὁππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι,
Ἥρη τ' ἠδὲ Ποσειδάων καὶ Παλλὰς Ἀθήνη.

386. 380. **τοῖο**: 984. — **ὁ** serves to make **γέρων** emphatic, as important for the situation.

381. **ἐπεὶ μάλα οἱ φίλος ἦεν**: compare the note on vs. 218, § 306.

382. **βέλος** is used collectively.

383. **ἐπῴχετο κῆλα**: 973, 1. — **τά** serves to emphasize and visualize the arrows of the god, as **ὁ** does the old priest in vs. 380.

388. The two spondees at the beginning of this verse give it an especially heavy, halting effect. Some would see in this an attempt of the poet in his verse to paint the feelings of Achilles in his choking anger when he recalls this part of the situation. Achilles does not give an absolutely truthful account of matters. Naturally he does not emphasize his own part wherein he might be blamed, in calling the assembly without the sanction of the king, or even without consulting him, and then bluntly coming forward with a public proposal that the expedition be given up, and later instigating the seer to make his declaration, which was the immediate cause of Agamemnon's violent outburst.

389–391. **τὴν μὲν . . . τὴν δέ**: *the one* (Chryseïs) . . . *the other* (Briseïs), 1029–1030. — **νέον**: 780-781.

390. **ἄνακτι**: *king, lord*, referring to Apollo, just as Jehovah was lord and king of the old Hebrews. "Jehovah is king for ever and ever." "Who is the king of glory? Jehovah strong and mighty, Jehovah mighty in battle, Jehovah of hosts, he is the king of glory." "Yea, Jehovah sitteth as king for ever and ever." "For God is the king of all the earth." "God reigneth over the heathen; God sitteth upon the throne of his holiness." The presents **πέμπουσι, ἄγουσι**, in this verse are

used since the actions were still going on at the time Achilles was speaking. Homer does not use the "historical present."

392. Achilles never grows tired of insisting that his prize was given to him justly and in due form, and that Agamemnon had absolutely no right to take it away.

393. **περίσχεο**: *hold about, protect*, involves the same figure as "about me are his everlasting arms." — **παιδός**: 989.

394. **Δία λίσαι**: 525. — **λίσαι**: imperat.

395. **ἔπει** (**ἔπος**), **ἔργῳ**: 1005.

396. **σεο**: 984. — **πατρὸς** (**ἐμοῦ**): 979, 1. — **ἐνὶ μεγάροισιν**: 525.

397. **ἔφησθα**: observe the imperfect. Evidently Thetis was quite proud of her achievement, and so she *kept* telling about it, as might

"Temple of Neptune (Poseidon)," Pæstum

Pæstum, the Greek Poseidonia, was a colony of Sybaris. The malarial atmosphere of the place led to its desertion in the ninth century of our era. Hence the buildings there were not used as quarries for later structures. The so-called "Temple of Neptune (Poseidon)" at Pæstum is one of the best preserved monuments of antiquity.

have been expected. — **κελαινεφέι Κρονίωνι**: 997. Divinities of heaven commonly have clouds at their command, either to bring rain, or often in which to wrap themselves. "Sing unto Jehovah with thanksgiving; sing praise upon the harp to our God: who covereth the heaven with clouds, who prepareth rain for the earth." "And Jehovah went before them by day in a pillar of cloud to lead them the way; and by night in a pillar of fire to give them light." "And the glory of Jehovah abode upon mount Sinai, and the cloud covered it six days: and the seventh day he called unto Moses out of the midst of the cloud."

400. These three divinities were now on the side of the Greeks, which would give added weight to the prayer of Thetis for help to the Trojans.

LESSON LXI

ILIAD, 401–412

387. *Optional:*

388. VOCABULARY

Αἰγαίων, ωνος, ὁ Aegaeon.

ἀμφί *adv., and prep. with gen., dat., and acc.,* about, around; *adv.,* around, about, on both sides; *with gen.,* around, about, concerning, for (the sake of); *with dat.,* around, about, because of, concerning, at, by; *with acc.,* around, about.

ἄτη, ης, ἡ blind infatuation, folly, ruin, misfortune, hurt.

Βριάρεως (Βριάρης, 573, 586), **ω,** ὁ Briareüs.

βίη, ης, ἡ strength, might, violence.

γαίω (**γαϝ-**) rejoice, exult, glory.

γόνυ, γουνός (**γούνατος**), *τό* knee.

δεσμός, οῦ, ὁ (cf. **δέω**) bond, band, fetter.

δέ-ω, δήσω, ἔδησα, δέδεκα*, δέδεμαι, ἐδέθην* bind, tie.

***εἴλω** (**εἴλομαι**) (**ϝελ-**), **ἔελσα, ἔελμαι, ἐάλην** crowd, drive.

ἑκατόγ-χειρος, η, ον hundred-handed, hundred-armed.

ἐπ-αυρίσκω (**ἐπαυρέω**) (**αὐρ-, αὐρε-**), **ἐπαυρήσομαι, ἐπαῦρον** enjoy, reap the benefit of (*with gen.,* 982).

κτείνω (**κτεν-, κτον-, κτα-ν-**), **κτενέω, ἔκτεινα** (**ἔκταν(ον)**), **ἔκτονα*, ἐκτάθην** kill, slay, murder.

μακρός, ή, όν long, high, lofty, large, distant.

μι-μνήσκω (**μνα-**) **μνήσω, ἔμνησα, μέμνημαι, ἐμνήσθην** remind, call to mind, remember

παρ-έζομαι (**σεδ- = ἑδ-,** 603–604) sit beside, sit near.

πρύμνη, ης, ἡ stern of a ship.

ὑπο-δείδω (**δϝι-, δϝει-, δϝοι-**), **ὑποδείσομαι, ὑπέδεισα, ὑποδείδοικα** (**ὑποδείδια**) fear, shrink before, cringe before.

ὑπο-λύ-ω, ὑπολύσω, ὑπέλῡσα, ὑπολέλυκα*, ὑπολέλυμαι, ὑπελύθην loose (from beneath, by stealth).

ὦκα (**ὠκύς,** 780–781), quickly, swiftly, suddenly.

Derivatives: amphi-theater, -bious; dia-gon-al, deca-, hepta-, hexa-, octa-, poly-gon(al), tri-gono-metry; hecatom(b); macro-cosm; a-mnesty, mnemonic(al).

389. Read and translate:

Iliad, 401–412

ἀλλὰ σὺ τόν γ' ἐλθοῦσα, θεά, ὑπελύσαο δεσμῶν. 401
ὦχ' ἑκατόγχειρον καλέσασ' ἐς μακρὸν Ὄλυμπον,

ὃν Βριάρεων καλέουσι θεοί, ἄνδρες δέ τε πάντες
Αἰγαίων· ὁ γὰρ αὖτε βίῃ οὗ πατρὸς ἀμείνων·
ὅς ῥα παρὰ Κρονίωνι καθέζετο κύδεϊ γαίων·
τὸν καὶ ὑπέδεισαν μάκαρες θεοὶ οὐδέ τ' ἔδησαν.
τῶν νῦν μιν μνήσασα παρέζεο καὶ λαβὲ γούνων,
αἴ κέν πως ἐθέλῃσιν ἐπὶ Τρώεσσιν ἀρῆξαι,
τοὺς δὲ κατὰ πρύμνας τε καὶ ἀμφ' ἄλα ἔλσαι Ἀχαιοὺς
κτεινομένους, ἵνα πάντες ἐπαύρωνται βασιλῆος,
γνῷ δὲ καὶ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἦν ἄτην, ὅ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν."

390. 401. **δεσμῶν**: 987. — **θεᾶ** may be nominative (otherwise vocative), "in thy power as goddess." In any case it is employed to indicate her ability as more than mortal.

403. Gods and men do not seem to have had the same language at all times. This may be a reminiscence of an earlier stage of the Homeric poems or of their models, when their form and language were different from what they are at present. The older words would belong to the language of the gods, while their later equivalent would be of the language of men. — **Βριάρεων** = Βριάρηον, 573, 586.

404. **αὖτε**: *on the other side, for his side*, as the others were previously stronger on theirs. See the note on vs. 202. — **οὗ πατρός**: 993, Poseidon. — **βίῃ**: 1010.

405. **κύδεϊ**: 1005.

406. Observe how the **ὑπέδεισαν** is echoed by **οὐδέ τ' ἔδησαν**, a pun.

407. **τῶν**: 984. — **γούνων**: 983. — **μιν**: object of *μνήσασα*. — **λαβὲ γούνων**: this was the regular custom of a suppliant among the ancient Greeks.

408. **ἐπί**: 1048–1049. — **Τρώεσσιν**: 996. The prayer of Achilles is granted by Zeus, at the request of Thetis, but it is directly responsible for the death of his dearest friend Patroclus.

409. **τούς**: 971. — **κατὰ πρύμνᾱς**: because the ships were drawn up on the shore with their sterns toward the land. Up to this time, while Achilles had taken part in the war, the Trojans had not ventured far from the gates of their city. Now Achilles prays that they may drive back the Achaeans to their ships, and give them a taste of defeat under the most dangerous conditions. For if they lose their ships, all is lost.

Achilles disdainfully sets the names of the Achaeans at the very end of the verse. — **τούς** = the Trojans.

410. **κτεινομένους** by its position in the verse probably modifies **τούς**,

v. 409, as middle, but may modify Ἀχαιούς, as passive. — **βασιλῆος**: 982. — **ἐπαύρωνται**, with bitter irony: *that all may reap the benefit of their king.* The only benefit from such a king is death and woe.

411. **καί**: *even* the son of Atreus (dummy though he be) may realize his own folly. — **ἄτην**: henceforth an important word. Agamemnon later confesses his blind infatuation (ἄτη) in this matter.

εὐρὺ κρείων is in harmony with the irony of the rest of the speech, and Achilles characteristically returns to his beloved self at the close.

LESSON LXII

ILIAD, 413–424

391. *Optional:*

392. VOCABULARY

ἀγάν-νιφος, *ον* snow-clad; very snowy.
ἀ-δάκρῡτος, *η*, *ον* tearless.
αἴθε (*used to introduce a wish*).
Αἰθιοπεύς, *ῆος*, ὁ Ethiopian.
αἰνός, *ή*, *όν* dread, terrible, awful, painful, sorrowful.
αἶσα, *ης*, ἡ fate, lot, portion.
ἀ-πήμων, *ον* unharmed, painless.
ἀπο-παύ-ω, **ἀποπαύσω**, **ἀπέπαυσα**, **ἀποπέπαυκα***, **ἀποπέπαυμαι**, **ἀπεπαύθην*** cease (from), refrain (from), stop (from), restrain.
δήν long, for a long time.
Θέτις, *ιδος*, ἡ Thetis, *a sea goddess, wife of Peleus.*
μίννυθα for a short time.
πάμ-παν completely, altogether.
ὀιζῡρός, *ή*, *όν* piteous, woeful, miserable.
πάρ-ημαι (ἡσ-) sit beside.
τερπι-κέραυνος, *η*, *ον* hurling the thunderbolt; *or more probably* rejoicing in the thunderbolt.
τῶ therefore, for this (reason).
χθιζός, *ή*, *όν* yesterday(s).
Ὠκεανός, οῦ, ὁ ocean, Oceanus.
ὠκύ-μορος, *η*, *ον* swift-fated.
ὠκύ-πορος, *ον* swift-sailing, swift-going, crossing quickly.

393. Read and translate:

Iliad, 413–424

τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
"ὤ μοι, τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;
αἴθ' ὄφελες παρὰ νηυσὶν ἀδάκρυτος καὶ ἀπήμων 415
ἧσθαι, ἐπεί νύ τοι αἶσα μίννυθά περ, οὔ τι μάλα δήν·

νῦν δ' ἅμα τ' ὠκύμορος καὶ ὀιζυρὸς περὶ πάντων
ἔπλεο· τῶ σε κακῇ αἴσῃ τέκον ἐν μεγάροισιν.
τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τερπικεραύνῳ
εἶμ' αὐτὴ πρὸς Ὄλυμπον ἀγάννιφον, αἴ κε πίθηται. 420
ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισιν
μήνι' Ἀχαιοῖσιν, πολέμου δ' ἀποπαύεο πάμπαν·
Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας
χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἕποντο·

394. 414. **τί, αἰνά**: 780–781. — **αἰνὰ τέκουσα**: having borne thee to a dreadful (sorrowful) lot. "Man's days are few and full of trouble." Observe the rhyme at the end of this verse, with the verse preceding.

Thetis is the "mater dolorosa" of Homer, the only divinity in the poems who suffers human woe. Her motherly affection for her only son, who is destined to an early death, has cast its shadow over her whole existence.

416. **τοι**: 999. — **μίννυθά περ (ἐστίν)**. — **δρήν**.

418. **αἴσῃ**: 1005.

419. **τοι**: 997. — **ἐρέουσα**: 1109, 5.

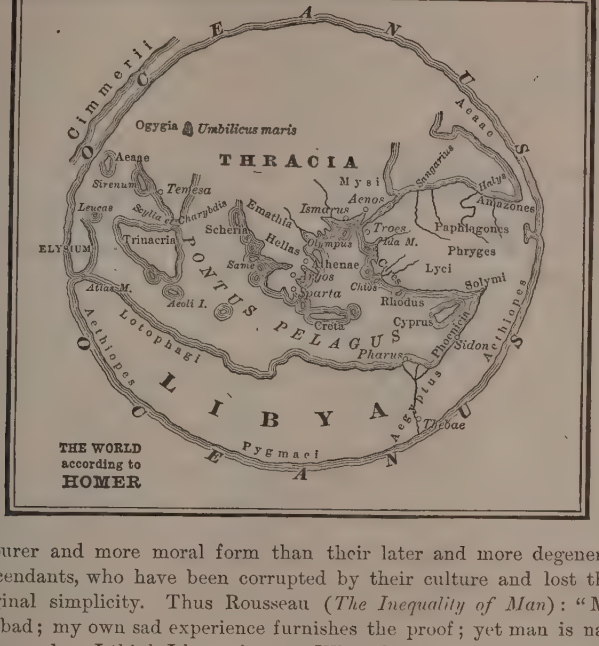
420. **αὐτή**: Thetis emphasizes her personal interest in the matter. She will not send a message, but goddess that she is, she will go and use all her influence with Zeus.

421. **νηυσί**: 1004.

422. **Ἀχαιοῖσιν**: 996. — **πολέμου**: 987.

423–4. This is to explain why his request cannot be granted immediately. It also motivates the inactivity of Achilles for this period, thus throwing into strong relief his abiding anger. The gods were always ready to enjoy a good dinner. Here there is a more or less conscious contrast between their happy, care-free existence and that of the heroes of the *Iliad*, which was so full of bitter sorrow. This verse seems to be in contradiction with the preceding account, according to which Apollo is at hand, shooting his arrows; Hera is in heaven, from which she sends Athena, who returns thither to the other divinities. But the poet could count on the indulgence of his hearers not to be hypercritical in such matters. His desire to produce striking dramatic effects, and to motivate various actions, sometimes leads him into such slight inconsistencies, and the same can be said of many another great author.

Αἰθιοπῆας: it is a characteristic of the earlier civilizations and was insisted upon even as late as the eighteenth century by the French philosophers and their followers, to think of primitive men as living in



a purer and more moral form than their later and more degenerate descendants, who have been corrupted by their culture and lost their original simplicity. Thus Rousseau (*The Inequality of Man*): "Men are bad; my own sad experience furnishes the proof; yet man is naturally good, as I think I have shown. What then can so have degraded him except the changes in his condition, the progress he has made, and the knowledge he has acquired?" In another place (*Émile*) he says: "Coming from the hand of the Author of all things, everything is good; in the hands of man everything degenerates. Man obliges one soil to nourish the productions of another, one tree to bear the fruits of another; he mingles and confounds climates, elements, seasons; he mutilates his dog, his horse, his slave. He overturns everything, disfigures everything; he loves deformity, monsters; he desires that nothing should be as nature made it, not even man himself. To please him, man must be broken in like a horse; man must be adapted to Man's own fashion, like a tree in his garden." Cf. the note on vs. 272, § 355.

These verses give the final touches to the structure which furnishes a reasonable motive for Achilles to remain inactive instead of returning home as he had threatened (vs. 169), § 270.

LESSON LXIII

ILIAD, 425–435

395. *Optional:*

396. VOCABULARY

ἀπο-βαίνω (βαν-, βα-), **ἀποβήσω** (ἀποβήσομαι), **ἀπέβησα** (ἀπέβην), **ἀποβέβηκα** depart, go away.

αὐτοῦ there, at that place.

γουνάζομαι (*cf.* **γόνυ**), **γουνάσομαι** embrace the knees, entreat, implore.

δῶ (*neut. indecl.*) house, home.

δ(υ)ω-δέκατος, **η**, **ον** twelfth.

ἐντός *with gen.*, 992, within, inside.

ἐρετμόν, **οῦ**, **τό** oar.

εὐ-ζωνος, **ὁν** well-girded, beautiful-waisted.

ἱστίον, **ου**, **τό** sail.

ἱστο-δόκη, **ης**, **ἡ** mast-receiver.

λιμήν, **ένος**, **ὁ** harbor, anchoring place.

ὅρμος, **ου**, **ὁ** anchorage.

πελάζω (**πέλας**), **πελάσω***, **ἐπέλασ(σ)α**, **πέπλημαι**, **ἐπελάσθην** (**ἐπλήμην**) bring near, draw near, approach.

πολυ-βενθής, **ές** very deep.

προ-ερέσσω (**ἐρετ-**), **προήρεσ(σ)α** row forward.

πρό-τονος, **ου**, **ὁ** fore-stay, cordage.

στέλλω (**στελ-**, **σταλ-**), **στελέω**, **ἔστειλα**, **ἔσταλκα****, **ἔσταλμαι***, **ἐστάλην*** put, place, arrange, furl.

ὑφ-ί-ημι (**σῃ-**, **σε-** = **ἡ-**, **ἑ-**, 603–604) **ὑφήσω**, **ὑφῆκα** (**ὑφέηκα**), **ὑφεῖκα***, **ὑφεῖμαι***, **ὑφείθην** let down, lower.

χαλκο-βατής, **ές** with bronze threshold, with bronze pavement.

397. Read and translate:

Iliad, 425–435

δωδεκάτῃ δέ τοι αὖτις ἐλεύσεται Οὐλυμπόνδε,
καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ,
καί μιν γουνάσομαι, καί μιν πείσεσθαι ὀΐω."
ὣς ἄρα φωνήσασ' ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ
χωόμενον κατὰ θυμὸν ἐυζώνοιο γυναικός,
τήν ῥα βίῃ ἀέκοντος ἀπηύρων. αὐτὰρ Ὀδυσσεὺς
ἐς Χρύσην ἵκανεν ἄγων ἱερὴν ἑκατόμβην.
οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο,
ἱστία μὲν στείλαντο, θέσαν δ' ἐν νηὶ μελαίνῃ,
ἱστὸν δ' ἱστοδόκῃ πέλασαν προτόνοισιν ὑφέντες
καρπαλίμως, τὴν δ' εἰς ὅρμον προέρεσσαν ἐρετμοῖς.

398. 425. **δωδεκάτῃ** (*ἡμέρῃ*) : 1009. The Ethiopians live so far away that the gods make a rather lengthy stay, to compensate for the trouble of going on such a long trip. This twelve days' sojourn is well introduced by the poet, to make more impressive Achilles' inactivity, and to indicate how deeply his resentment had taken hold of his whole being.

426. **τοι** : 997.

427. **ὀΐω** does not imply any doubt on the part of Thetis, but is to be looked upon rather as an expression of her confidence in the outcome.

428. **ἀπεβήσετο** : 865, note 1, a "mixed" aorist, 842.

429. **γυναικός** : 979, 6.

430. **βίῃ** : 1005. — **ἀπ-ηύρων** [*ἀπαυράω*] : imperf., as aor. — **ἀέκοντος** : 987 or 994 (referring to Achilles), echoes the **ἀέκουσα** (referring to Briseïs) of vs. 348, and serves to bring out more clearly their mutual affection.

430–487. The scene in Chrysa intervenes between the promise of Thetis and its fulfillment, and thus makes an exceptionally suitable episode to help occupy the intervening time of twelve days.

432. **λιμένος** : 992. — **ἱστία** : plur. (the Homeric ship had but *one* sail), to visualize its different parts; cf. the note on **τόξ** (*α*), vs. 45. § 138.

434. **ἱστοδόκῃ** : 1009. — **προτόνοισιν** : 1005.

435. **ἐρετμοῖς** : 1005.

LESSON LXIV

ILIAD, 436–449

399. *Optional :*

400. VOCABULARY

βωμός, οῦ, ὁ (*cf.* **βαίνω**), altar, base, foundation.

ἐξείης in order, in turn.

εὐ-δμητος, η, ον well-built.

εὐνή, ῆς, ἡ bed, sleeper, anchor-stone, lair, den.

κήδος, εος, τό woe, grief, suffering.

οὐλο-χύτη, ης, ἡ poured-out barley-corn.

πολύ-στονος, η, ον causing many a groan, rich in groans.

ποντο-πόρος, ον sea-going, sea-traversing, crossing the sea.

πρυμνήσιον, ου, τό stern-cable, stern-hawser.

ῥηγμίν, ῖνος, ἡ (*cf.* **ῥήγνῡμι** break), beach, strand, shore.

ὑπέρ, ὑπείρ, *adv., and prep. with gen. and acc.*, over, beyond, in behalf of, concerning, above; *adv.*, above; *with gen.* (from) over, for (the sake); *with acc.*, over, beyond.

***χερνίπτω** (**νιβ-**) (**χερνίπτομαι**), **χερνίψω, ἐχέρνιψα, ἐχερνίφθην** wash the hands, pour lustral water, purify with lustral water.

401. Read and translate:

Iliad, 436–449

ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν·
ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,
ἐκ δ' ἑκατόμβην βῆσαν ἑκηβόλῳ Ἀπόλλωνι·
ἐκ δὲ Χρυσηὶς νηὸς βῆ ποντοπόροιο.
τὴν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητις Ὀδυσσεὺς
πατρὶ φίλῳ ἐν χερσὶ τίθει, καί μιν προσέειπεν·
"ὦ Χρύση, πρό μ' ἔπεμψεν ἄναξ ἀνδρῶν Ἀγαμέμνων
παῖδά τε σοὶ ἀγέμεν, Φοίβῳ θ' ἱερὴν ἑκατόμβην
ῥέξαι ὑπὲρ Δαναῶν, ὄφρ' ἱλασόμεσθα ἄνακτα,
ὅς νῦν Ἀργείοισι πολύστονα κήδε' ἐφῆκεν."
ὣς εἰπὼν ἐν χερσὶ τίθει, ὁ δὲ δέξατο χαίρων
παῖδα φίλην. τοὶ δ' ὧκα θεῷ ἱερὴν ἑκατόμβην
ἑξείης ἔστησαν ἐύδμητον περὶ βωμόν,
χερνίψαντο δ' ἔπειτα καὶ οὐλοχύτας ἀνέλοντο.

402. 436. As the Greeks are not to make a long stay, they merely anchor their ship, and do not draw it out of the water upon the land, as they would otherwise. **κατὰ δὲ πρυμνήσι' ἔδησαν**, *i.e.* the ship was rowed in close to land, and then turned around so that the stern pointed landward. The stern was then made fast to shore by means of the stern-cables (*πρυμνήσια*), while the prow was prevented from swinging by means of the anchor-stones (*εὐναί*), attached to cables and thrown out on either side of the ship well forward.

438. **βῆσαν**: causative, 1069. — **βῆσαν ἑκηβόλῳ**: 526.

439. **νηός**: 987.

440. **ἐπὶ βωμὸν ἄγων**: to make the god a witness of the transaction; cf. "before the face of Jehovah," in the O. T. — **ἄγων**, 1108, note 2.

441. **ἐν χερσὶ τίθει** may mean no more than "gave into the charge of"; as in another situation the poet says *ἦ* (*he spoke*) *ῥα καὶ ἵππον ἄγων μεγαθύμου Νέστορος υἱὸς ἐν χείρεσσι τίθει* Μενελάου. (Be sure to translate this sentence!)

443. **ἀγέμεν**: inf. to denote purpose, 1107, 10.

444. **ῥέξαι**: inf. to denote purpose, 1107, 10. — **ἱλασόμεσθα**: 800.

447. **τοί** [ὅ, ἥ, τό]: nom. plur. masc.

449. **χερνίψαντο**: they washed their hands, not because they were dirty, but because of the necessity of complying with the religious cere-

mony, as the modern Roman Catholics use holy water. "And Jehovah spake unto Moses, saying, Thou shalt also make a laver of brass, and his foot also of brass, to wash withal: and thou shalt put water therein. For Aaron and his sons shall wash their hands and their feet thereat: when they go into the tabernacle of the congregation, they shall wash with water, that they die not; or when they come near to the altar to minister, to burn offering made by fire unto Jehovah: so they shall wash their hands and their feet, that they die not."

οὐλοχύτᾱς: the use of whole barleycorns is a survival, due to religious conservatism, of a distinctly primitive practice. At an early day, before men knew how to grind their grain, they offered it whole to their gods. As civilization advanced, religious ceremonies, with their static tendency, remained practically unchanged, and whole barleycorns were still offered to their gods. In the same way the feast of unleavened bread among the old Hebrews was probably a survival of a primitive practice, inherited from a stage when they had not yet learned the use of leaven.

LESSON LXV

ILIAD, 450–461

403. *Optional:*

404. VOCABULARY

ἀν-έχω (σεχ-, σχ-), **ἀνέξω** (ἀνασχήσω), **ἀνέσχον** (ἀνέσχεθον), **ἀνόχωκα**, **ἀνέσχημαι*** hold up, raise, endure, suffer.

αὐερύω (= ἀν-ϝερυω = ἀϝ-ϝερυω: ϝερυ-, ϝρῡ-), **αὐέρυσα** (= ἀνεϝέρυσα, 837) draw up (the head).

δέρω (δερ-, δαρ-), **δερέω***, **ἔδειρα**, **δέδαρμαι***, **ἐδάρην*** skin, flay.

δί-πτυξ, υχος double, twofold.

ἐκ-τάμ-νω, ἐξέταμον cut out.

ἐπι-κραιαίνω (κραν-), **ἐπεκρήηνα** accomplish, perform, fulfill (in addition).

ἠμέν *correl. with* **ἠδέ**, surely, truly, on the one hand.

ἴπ-τομαι*, **ἴψομαι**, **ἰψάμην** crush, overwhelm, punish, afflict.

καλύπτω (καλυβ-), **καλύψω**, **ἐκάλυψα**, **κεκάλυμμαι**, **ἐκαλύφθην** cover, conceal, hide, envelop.

πάρος formerly, of old, before this.

ποιέ-ω, ποιήσω, ἐποίησα, πεποίηκα*, **πεποίημαι**, **ἐποιήθην*** do, make, perform, execute, cause, effect, fashion, build, produce.

προ-βάλλω (βαλ-, βλη-), **προβαλέω, προέβαλον, προβέβληκα, προβέβλημαι, προεβλήθην*** cast, throw forward.

σφάζω (σφαγ-), **σφάξω***, **ἔσφαξα, ἔφσαγμαι, ἐσφάχθην†** cut the throat, slaughter, slay.

ὠμο-θετέ-ω, ὠμοθέτησα place raw meat upon.

Derivatives: epi-dermis, pachy-derm, taxi-dermist, dermato-logy; di-ptych; eu-calyptus, apo-calypse, -calyptic; poet.

405. Read and translate:

Iliad, 450–461

τοῖσιν δὲ Χρύσης μεγάλ' εὔχετο χεῖρας ἀνασχών·
"κλῦθί μευ ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
Κίλλαν τε ζαθέην, Τενέδοιό τε ἶφι ἀνάσσεις·
ἠμὲν δή ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο,
τίμησας μὲν ἐμέ, μέγα δ' ἴψαο λαὸν Ἀχαιῶν·
ἠδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήηνον ἐέλδωρ·
ἤδη νῦν Δαναοῖσιν ἀεικέα λοιγὸν ἄμυνον."
ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.
αὐτὰρ ἐπεί ῥ' εὔξαντο καὶ οὐλοχύτας προβάλοντο,
αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν,
μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψαν
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.

406. 450. **ἀνασχών**: see the note on vs. 351. — **τοῖσιν**: 997. — **μεγάλ'** (**α**): 780–781.

451. **μευ**: 984.

452. **Τενέδοιο**: 985.

453. **ἐμεῦ**: 984.

454. **ἐμέ**: 525, 1167–1168. — **μέγα**: 780–781.

455. **μοι**: 997.

456. **Δαναοῖσιν**: 997.

457. **τοῦ**: 984. Observe that the old priest uses exactly the same words in opening this prayer as he did in the one in which he prayed for vengeance upon the Greeks (vs. 37 ff.), and furthermore we are told in identically the same words at the end: τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων. Thus the second prayer is intended by the poet to echo the first, and to bring this situation more vividly before the minds of his hearers. This furnishes a good example, and the first in European literature, of what is known as a palinode.

LESSON LXVI

ILIAD, 462–470

407. *Optional:*

408. VOCABULARY

αἰθ-οψ, οπος bright, shining.
δαί-νῡμι, δαίσω, ἔδαισα* (**ἐδαισάμην**), **ἐδαίσθην*** (*cf.* **δαίς**) feast, banquet, entertain.
ἐδητύς, ύος, ἡ food, feed, eating.
ἐπι-στέφ-ω, ἐπιστέψω*, ἐπέστεψα* (**ἐπεστεψάμην**), **ἐπέστεμμαι***, **ἐπεστέφθην*** surround, encircle, fill brimming full.
ἔρος, ου, ὁ love, desire, passion.
κοῦρος, ου, ὁ young man, noble.
κρητήρ, ῆρος, ὁ mixing bowl, punch bowl.
λείβω, ἔλειψα pour a libation.
μῆρον, ου, τό thigh-piece, thigh-bone.
μιστύλ-λω slice, cut into bits.
ὀβελός, οῦ, ὁ spit.
οἶνος, ου, ὁ (**ϝοῖνος**) WINE.
ὀπτά-ω, ὤπτησα, ὠπτήθην cook, roast, bake.
πατέομαι* (**πατ-, πατε-**), **ἐπασ(σ)άμην, πέπασμαι** eat, feed.
πεμπ-ώβολον, ου, τό five-pronged fork.
περι-φραδέως carefully.
πόνος, ου, ὁ work, labor, toil, trouble.
πόσις, ιος, ἡ drink(ing).
ποτόν, οῦ, τό drink(ing).
σπλάγχνον, ου, τό vitals, haslets.
σχίζη, ης, ἡ split wood.

Derivatives: edi-ble; Stephen; Eros, erotic; crater 621; geo-ponic(s, al); sym-posium, potion, potable(s); spleen.

409. Read and translate:

Iliad, 462–470

καῖε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἴθοπα οἶνον
λείβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.
αὐτὰρ ἐπεὶ κατὰ μῆρα κάη καὶ σπλάγχνα πάσαντο,
μίστυλλόν τ' ἄρα τἆλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντό τε δαῖτα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐίσης.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο,

A Cretan Cupbearer

Museum of Candia, Crete

A fresco-painting from the palace of Gnossus. The youth carries a silver cup ornamented with gold. His waist is tightly drawn in by a girdle, his hair is dark and curly; his profile is almost classically Greek.

410. 462. **αἴθοπα οἶνον.** — **ἐπί**: 1048–1049.

463. **χερσίν**: 1005, 1009.

464. **κατὰ μῆρα κάη**: *were consumed*; since they were for the gods, while the worshipers tasted of the various parts in order to have a share in the sacrifice. See note to vs. 471, § 414. — **κατά**: 1048–1049.

465. **τἆλλα**: crasis, 587.

467. **πόνου**: 987.

468. **δαιτός**: 986.

469. **πόσιος, ἐδητύος**: 979, 3.

470. **ποτοῖο**: 986. The wine was mixed with water, just as is the custom among the peasants of modern Greece. "For as it is hurtful to drink wine or water alone; and as wine mingled with water is pleasant and delighteth the taste: even so speech finely framed delighteth the ears of them that read the story." The Greeks usually mixed them in the proportion of three parts of wine to two of water; but the poet Hesiod recommends one part of wine to three of water. The later Greeks, who lacked the stern simplicity of the rustic poet, claimed that this would be more suitable as a drink for fishes than for men.

LESSON LXVII

Iliad, 471–479

411. *Optional:*

412. VOCABULARY

ἀν-άγ-ω, ἀνάξω, ἀνήγαγον, ἀνῆχα, ἀνῆγμαι*, ἀνήχθην*** lead forth, set out, go forth, drive, carry.

δέπας, αος, τό cup, goblet.

ἐπ-άρχ-ω, ἐπάρξω, ἐπῆρξα, ἐπῆργμαι*, ἐπήρχθην* begin, perform the initiatory rites.

ἠέλιος, ου, ὁ sun.

ἦμος when.

ἠρι-γένειος, α, ον early-born.

Ἠώς, Ἠόος, ἡ Eos, goddess of dawn, dawn.

ἵκμενος, η, ον favorable, welcome.

κατα-δῦ-ω, καταδῦσω, κατέδῡσα, (κατ-έδῡν), καταδέδῡκα, καταδέδυμαι*, κατεδύθην* go down, sink, set, dive.

κνέφας, αος, τό darkness, night, gloom.

κοιμά-ω (*cf.* **κεῖμαι**), **κοιμήσω*, ἐκοίμησα, ἐκοιμήθην** (lull to) sleep, slumber, lie down.

μέλπ-ω, μέλψω*, ἔμελψα* sing, dance, hymn, chant.

μολπή, ῆς, ἡ dance, song, singing, hymn(ing), dancing.

νωμά-ω, νωμήσω*, ἐνώμησα distribute, apportion, handle easily, brandish.

οὖρος, ου, ὁ breeze, wind.

παιήων, ονος, ὁ paean, song of praise.

παν-ημέριος, η, ον all day long.

ῥοδο-δάκτυλος, ον rosy-fingered.

τέρπω (τερπ-, ταρπ-, τραπ-), τέρψω* (τέρψομαι), ἔτερψα* (ἐτερψάμην), ἐτέρφθην (ἐτάρφθην, ἐτάρπην) please, delight, satisfy, sate, charm, rejoice.

Derivatives: cemetery; rhodo-dendron; dactyl(ic), pterodactyl; terpsi-chorean.

413. Read and translate.

Iliad, 471–479

νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν,
οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλάσκοντο,
καλὸν ἀείδοντες παιήονα, κοῦροι Ἀχαιῶν,
μέλποντες ἑκάεργον· ὁ δὲ φρένα τέρπετ' ἀκούων.
ἦμος δ' ἠέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,
δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός.
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς,
καὶ τότ' ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·
τοῖσιν δ' ἵκμενον οὖρον ἴει ἑκάεργος Ἀπόλλων.

414. 471. **πᾶσιν**: 995. — **δεπάεσσιν**: 1005. — **ἐπαρξάμενοι** refers to the beginning of their religious ceremony, which was performed in this case by each of those present pouring a few drops of wine from his cup as a libation before the drinking began. The libation corresponded to the "drink offerings" of the Old Testament. "In the holy place shalt thou cause the strong wine to be poured unto Jehovah a drink offering." The worshippers thus *shared* their food and drink (communion) with their god. According to primitive ideas, those who eat of the same loaf and drink of the same cup become of the same flesh and blood when the

food is assimilated into their bodies. This would thus establish and maintain the strongest possible bond between the divinity and his worshippers. "The cup of blessing which we bless, is it not a communion of the blood of Christ? The bread which we break, is it not a communion of the body of Christ? seeing that we, who are many, are one bread, one body; for we all partake of the one bread." "But I say that the things which the heathen sacrifice, they sacrifice to devils, and not to God: and I would not that ye should have communion with devils."

472. **μολπῇ**: 1005, *with song and dance*. Singing has always been looked upon as a suitable form of expression for pleasing a divinity. Dancing also was long considered a form of religious exercise, and is still found as such among many savage tribes. "Let the children of Zion be joyful in their king. Let them praise his name in the dance: let them sing praises unto him with the timbrel and the harp." "And David danced before Jehovah with all his might."

473. **παιήονα**: 1012 (*παίω, strike*): originally an epithet of Apollo, the "striker," "beater," "rapper," who heals by his magic stroke. Then the song having this word as a refrain; cf. "Te Deum," a hymn of thanksgiving, which is a type of song so named from its opening words: "Te Deum laudamus."

474. **μέλποντες ϝεκάεργον**: *praising the free-worker with song and dance*, that is, singing a song of which Apollo was the theme, praising Apollo in song and dance, the most important part being the dance. The god can hear the song and see the dance, although he is far away in the land of the Ethiopians (vs. 424). — **φρένα**: 1014.

477. **ῥοδοδάκτυλος**: the old Greeks had observed the long streamers of the light of early dawn, and their never failing fancy had pictured them as the rosy fingers of a beautiful goddess.

LESSON LXVIII

ILIAD, 480–489

415. *Optional:*

416. VOCABULARY

ἄνεμος, *ου*, ὁ wind, breeze.

δια-πρήσσω (**πρᾱγ**), **διαπρήξω**, **διέπρηξα**, **διαπέπρηγα**†, **διαπέπρηγμαι**†, **διεπρήχθην**† go across, pass through, traverse, accomplish, pass over.

ἔρμα, *ατος*, *τό* beam, prop, support.

ἤπειρος, *ου*, *ἡ* (main)land, continent.

θέω (**θευ-**, **θερ-**), **θεύσομαι** run, speed.

ἰάχω (**ϝιϝαχ-**, **ϝιϝαχε-**), **ἴαχα** shout, howl, roar.

κῦμα, ατος, τό wave, billow.
λευκός, ή, όν white, shining.
μέσος, η, ον middle, midst, medium.
πετάννῡμι* (πετα-, πτα-), **πετάσω***, **ἐπέτασ(σ)α, πέπταμαι, ἐπετάσθην** stretch, spread (out), unfurl, expand.
Πηλεύς, ῆος, ὁ Peleus.
πορ-φύρεος, η, ον dark, PURPLE, violet, glistening.
πρήθ-ω, πρήσω, ἔπρησα blow, burn, inflate.
σκίδ-ναμαι scatter, disperse.
στεῖρα, ης, ἡ cut-water, stem.
τα-νύ-ω (*for* τᾰ-νυ-ω, 597–598), **τανύσω, ἐτάνυσ(σ)α, τετάνυσμαι, ἐτανύσθην** stretch, place along.
ὑψοῦ high.
ψάμαθος, ου, ἡ sand (of the beach), dune.

Derivatives: anemone; porphyry.

417. Read and translate:

Iliad, 480–489

οἱ δ' ἱστὸν στήσαντ' ἀνά θ' ἱστία λευκὰ πέτασσαν· 480
ἐν δ' ἄνεμος πρῆσεν μέσον ἱστίον, ἀμφὶ δὲ κῦμα
στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·
ἡ δ' ἔθεεν κατὰ κῦμα διαπρήσσουσα κέλευθον.
αὐτὰρ ἐπεί ῥ' ἵκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,
νῆα μὲν οἵ γε μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν 485
ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν,
αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νέας τε.
αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισιν
διογενὴς Πηλῆος υἱός, πόδας ὠκὺς Ἀχιλλεύς. 489

418. 484. **κατά**: *over against, off.*
480. **ἀνά**: 1048–1049.
481. **μέσον ἱστίον**: *the middle of the sail.* The Homeric ship had but one. — **ἐν, ἀμφί**: 1048–1049.
482. **στείρῃ**: 1009. — **νηὸς ἰούσης**: 979: 1; 994, in the transitional stage between the dependent genitive (in this case the genitive of possession) and the genitive absolute. — **πορφύρεον**: a well-known characteristic of many tropical and subtropical waters.
483. **κέλευθον**: 1012.
485–486. Observe the rhyme at the end of these verses.
486. **ὑπό**: 1048–1049.
489. **υἱός**: 1173, note. This verse is merely explanatory and descrip-

tive of the ὅ in vs. 488. The poet brings us back for a moment and lets us catch another glimpse of Achilles in his sullen wrath, before leaving him for a long period. We have an intimation in these and the three following verses that several battles and assemblies took place during this inactivity of the leading character of the poem, but with what success we are given no intimation here.

LESSON LXIX

ILIAD, 490–499

419. *Optional:*

420. VOCABULARY

ἄκρος, η, ον sharp, high, utter.

ἄρχ-ω, ἄρξω, ἦρξα, ἦργμαι*, ἤρχθην* begin, lead, rule, be first.

ἄτερ, *with gen.* 992, apart, away from, without.

αὖθι here, there, in the same place.

ἀϋτή, ῆς, ἡ battle-cry, war-whoop.

εὐρύ-οψ, οπος far-thundering, *cf.* ὑψιβρεμέτης; (far-seeing?).

ἐφετμή, ῆς, ἡ command, behest, request, prescription.

ἠέριος, η, ον early (in the morning), (clad in mist?).

κορυφή, ῆς, ἡ peak, summit, crest.

Κρονίδης, ᾱο, ὁ son of Cronus, *Zeus.*

κῡδι-άνειρα *fem. adj.*, man-ennobling, bringing glory to men.

λήθ-ω, *with gen.*, 984, escape the notice, be hidden; *mid.* forget.

ποθέ-ω, ποθήσω*, ἐπόθεσα (ἐπόθησα*), yearn, long for (what is lacking), desire, lack, miss.

πολυ-δειράς, άδος many-ridged, with many cliffs.

πωλέ-ομαι, πωλήσομαι, go, attend, frequent, come, return.

φθι-νύθ-ω destroy, waste away, pine, perish.

Derivatives: acro-polis, -bat(ic), -carpous, -spore, -megaly; coryphaeus; Lethé, leth-al, -argy.

421. Read and translate:

Iliad, 490–499

οὔτε ποτ' εἰς ἀγορὴν πωλέσκετο κυδιάνειραν 490
οὔτε ποτ' ἐς πόλεμον, ἀλλὰ φθινύθεσκε φίλον κῆρ
αὖθι μένων, ποθέεσκε δ' ἀυτήν τε πτόλεμόν τε.
ἀλλ' ὅτε δή ῥ' ἐκ τοῖο δυωδεκάτη γένετ' ἠώς,

καὶ τότε δὴ πρὸς Ὄλυμπον ἴσαν θεοὶ αἰὲν ἐόντες
πάντες ἅμα, Ζεὺς δ' ἦρχε. Θέτις δ' οὐ λήθετ' ἐφετμέων 495
παιδὸς ἑοῦ, ἀλλ' ἥ γ' ἀνεδύσετο κῦμα θαλάσσης,
ἠερίη δ' ἀνέβη μέγαν οὐρανὸν Οὔλυμπόν τε.
εὗρεν δ' εὐρύοπα Κρονίδην ἄτερ ἥμενον ἄλλων
ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο· 499

422. 490. **κῡδιάνειραν**: this epithet of the assembly would imply a considerable freedom of discussion and a tendency toward democracy, so characteristic of later Greece. — **πωλέσκετο**: iterative, 900.

492. **ἀῡτήν**: always of three syllables (as may be seen from the breathing), and must not be confounded with **αὐτήν** [**αὐτός, ή, ό**] *her(self)*.

Achilles was a great fighter and found his chief delight in battle, which makes his enforced idleness especially galling to him.

491–492. **φθινύθεσκε, ποθέεσκε**: iterative, 900.

493. **ἐκ τοῖο**: "from *that* most important (point of time)," viz., the time when Achilles withdrew from the conflict and entreated his mother to obtain satisfaction for him from Zeus, referring to the beginning of the wrath, the day of the quarrel, so important for the action of the entire *Iliad*.

495. **ἐφετμέων**: 984. — **ἦρχε**: as lord and master he led the way, while the women folks and all the other divinities came trooping after.

497. **οὐρανὸν Οὔλυμπόν τε**: 1019. Heaven is Olympus, the state of ideas at that time being in a flux. Compare the O. T. ideas about Jehovah, living on Sinai, and in heaven, being anthropomorphic, yet omnipotent, etc. Olympus was so high that its top reached above the clouds to heaven, where in the bright and sunny sky were the mansions of the gods. Heaven and Olympus seem to be used here, as elsewhere in Homer, synonymously, without any very consistent picture in the mind of the poet. Apparently the earlier belief in a physical Mount Olympus as the abode of the gods was passing through a stage in which it was rapidly becoming idealized, following pretty much the same course as the Christian belief in a heaven and a hell, which were once thought of as very real places.

498. **ἄλλων**: 992.

499. **κορυφῇ**: 1009. The picture of Zeus sitting away out on a remote peak of Olympus, apart from all the rest of the family, immediately after their return home from a long trip, is well drawn. This is absolutely essential for the following scene with Thetis, since Hera

would never have allowed it to take place, nor would Thetis have been foolish enough to have attempted it in her presence. Furthermore, as we shall soon see, Zeus had an unhappy home life, and perhaps he has come here to get a little peace.

LESSON LXX

ILIAD, 500–516

423. *Optional:*

424. VOCABULARY

ἀνθερεών, ῶνος, ὁ beard, chin.
ἀπο-εῖπον speak out, deny, refuse.
ἅπτω (ἀφ-), ἄψω* (ἄψομαι), ἧψα, ἧμμαι, ἥφθην* *with gen.* 983, touch, lay hold of, attack, attach.
δεξιτερός, ή, όν right (hand), lucky.
δέος, δέος (δείους), τό fear, dread, timidity.
δεύτερος, η, ον second, succeeding, later.
εἴρομαι (= ἐρέω) (εἰρ-, εἰρε-), εἰρήσομαι, ask, inquire, question, seek.
ἐμ-φύ-ω, ἐμφύσω, ἐνέφῡσα (ἐνέφῡν) ἐμπέφυκα grow into, cling very closely.
κατα-νεύ-ω, κατανεύσω, κατένευσα, κατανένευκα* nod (down, assent).
κράτος, εος, τό power, might, rule, victory, strength, dominion.
νεφελ-ηγερέτα, ᾱο, ὁ cloud-gatherer, wrapped in clouds.
νημερτής, ές unerring, true, truthful, reliable, infallible, certain.
ὀφέλ-λω increase, magnify, exalt, swell.
σκαιός, ή, όν left (hand), unlucky.
τόφρα so long, meanwhile.
ὑπ-ίσχομαι (ἐχ-, σχ-, σχε-, *cf.* ἔχω) ὑποσχήσομαι, ὑπεσχόμην, ὑπέσχημαι* undertake, promise, assure.

Derivatives: dexter-ous; deutero-nomy, -gamy; aristo-, auto-, demo-, demono-, gyneo-, pluto-, theo-cracy.

425. Read and translate:

Iliād, 500–516

καί ῥα πάροιθ' αὐτοῖο καθέζετο καὶ λάβε γούνων
σκαιῇ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἑλοῦσα
λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·
"Ζεῦ πάτερ, εἴ ποτε δή σε μετ' ἀθανάτοισιν ὄνησα
ἠ ἔπει ἠ ἔργῳ, τόδε μοι κρήηνον ἐέλδωρ·
τίμησόν μοι υἱόν, ὃς ὠκυμορώτατος ἄλλων
ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων

ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.
ἀλλὰ σύ πέρ μιν τῖσον, Ὀλύμπιε μητίετα Ζεῦ·
τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος, ὄφρ' ἂν Ἀχαιοὶ
υἱὸν ἐμὸν τίσωσιν, ὀφέλλωσίν τέ ἑ τιμῇ." 510
ὣς φάτο· τὴν δ' οὔ τι προσέφη νεφεληγερέτα Ζεύς,
ἀλλ' ἀκέων δὴν ἧστο. Θέτις δ' ὡς ἥψατο γούνων,
ὡς ἔχετ' ἐμπεφυυῖα, καὶ εἴρετο δεύτερον αὖτις·
"νημερτὲς μὲν δή μοι ὑπόσχεο καὶ κατάνευσον,
ἢ ἀπόειπ', ἐπεὶ οὔ τοι ἔπι δέος, ὄφρ' εὖ εἰδῶ, 515
ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι."

426. 500. **αὐτοῖο**: 992. — **γούνων**: 983.

501. **σκαιῇ** (**χειρί**), **δεξιτερῇ** (**χειρί**): 1005.

503. **Ζεῦ πάτερ**, to indicate his patriarchal royal dignity, may be used by any of the gods or men, and is so employed by Hera even, when she wishes to obtain a special favor.

505. **ἄλλων**: ablatival genitive.

505–507. **τίμησον**, **ἠτίμησεν** are both emphatic, and in strong opposition and contrast. Observe how they echo the words in the prayer of Achilles to his mother, vss. 353, 356, § 377.

508. **μητίετα**: chosen deliberately by Thetis as a delicate bit of flattery: "you are so wise." As she renews her request, she brings into greater prominence the titles of Zeus indicating his wisdom and power.

509. **τίθει**: imperative, *grant.*

510. **τῑμῇ**: 1005.

512. **γούνων**: 983.

512–513. **ὡς . . . ὣς**: *as . . . so.* She demands a strict *yes* or *no.*

514. **κατανεῦσον**: negation was indicated by the ancient Greeks (and the custom still prevails among the modern Greeks) by an upward motion of the head, while affirmation was denoted by a downward nod.

515. **ἔπι** = **ἔπεστι**: 1048–1050, 2. — **ἔπι δρέος**: some more subtle flattery on the part of Thetis, "you are so brave," but delicious humor on the part of the poet, who knows that Zeus *is* afraid, and that nothing else is holding him back.

To get the full benefit of this scene, it must be understood that although Thetis addresses Zeus as *πάτερ* (vs. 503), this is merely an honorary title, to indicate his majesty and superior power among all the gods and men. As a matter of fact, Thetis was an old flame of Zeus. She must be thought of as eternally young and surpassingly beautiful.

She sets about her task with consummate skill and tact. She does not dwell on the fact that Zeus was deeply indebted to her (vs. 394 ff.), but passes this over lightly with an εἴ ποτε (vs. 503). Her realization of the masculine weaknesses, and her ability to turn them to her own account, are good, as is best seen by her choice of epithets in addressing Zeus. First of all, as we have seen, he is πάτερ, as supreme ruler and arbiter of the fates of all. In 508 she addresses him as μητίετα, and later she says οὔ τοι ἔπι δέος. The modern equivalents would be "you are so wise . . . you are so brave." And since he is so wise and so brave, he would do anything for her if he loved her. 515–516 is practically a challenge: "Don't do it if you don't want to, and then I shall know that you don't care for me." She probably used a piteously tearful voice for this last plea, and of course there is nothing left for Zeus but unconditional surrender.

It is a particularly fine touch of the poet where he represents Zeus as sitting for a long time in contemplative silence (vs. 512), while Thetis prattles on, and in vs. 515 where she says, "You are not afraid of any thing." As a matter of fact, it is fear and nothing else which is troubling the father of gods and men. He is afraid of his own wife, and what she will say when she finds out. It would be beside the question to ask whether Thetis knew this in vs. 515, since she is consciously flattering Zeus, and need not be held to a strict accountability for absolute truthfulness.

LESSON LXXI

ILIAD, 517–527

427. *Optional:*

428. VOCABULARY

ἀπατηλός, ή, όν deceitful, false.

ἀπο-στείχω (στειχ-, στιχ-), **ἀπέστιχον** depart, step off, march away.

ἀ-τελεύτητος, η, ον unaccomplished.

ἐρέθ-ω vex, enrage, tease, torment.

ἐχθο-δοπέ-ω, **ἠχθοδόπησα** engage in hostility with, be hateful.

κεφαλή, ῆς, ἡ head.

λοίγιος, η, ον dreadful, accursed, horrible, nasty, deadly.

μέλω (μελ-, μελε-), **μελήσω**, **μέμηλα**, **μεμέλημαι*** (**μέμβλεμαι**), **ἐμελήθην*** be a concern, be a care.

νεικέω (νεικεσ-), **νεικέσ(σ)ω**, **ἐνείκεσ(σ)α** struggle, contend, revile, quarrel, fight.

ὀχθέ-ω, **ὤχθησα** be vexed, be displeased, be worried.

παλιν-άγρετος, η, ον revocable, to be taken back.

τέκμωρ *neut. indecl.*, surety, pledge, sign, goal, limit.

Derivatives: a-cephalic, cephal-algi(a, c), cephalo-pod, Bu-cephalus, mega-cephalous.

429. Read and translate:

Iliad, 517–527

τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεύς·
"ἦ δὴ λοίγια ἔργ', ὅτε μ' ἐχθοδοπῆσαι ἐφήσεις
Ἥρῃ, ὅτ' ἄν μ' ἐρέθῃσιν ὀνειδείοις ἐπέεσσιν.
ἣ δὲ καὶ αὔτως μ' αἰὲν ἐν ἀθανάτοισι θεοῖσιν 520
νεικεῖ, καί τέ μέ φησι μάχῃ Τρώεσσιν ἀρήγειν.
ἀλλὰ σὺ μὲν νῦν αὖτις ἀπόστιχε, μή τι νοήσῃ
Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται, ὄφρα τελέσσω.
εἰ δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποίθῃς·
τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον 525
τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν
οὐδ' ἀτελεύτητον, ὅ τι κεν κεφαλῇ κατανεύσω."

430. 517. Zeus was greatly vexed, not at Thetis, but at the situation at home, and the inevitable storm when Hera finds out. He is evidently in despair; for he wishes to grant the request of Thetis, but is afraid of what Hera will say. — **νεφεληγερέτα**: see the note on vs. 397, § 386.

518. **λοίγια ἔργα** (*τάδ' ἔσσεται*): "a nasty mess."

519. **Ἥρῃ**: 1007. — **ἐπέεσσιν**: 1005. Hera's name occupies the most important position in the verse, and in the word order, as again in vs. 523. Zeus in his anxious fear avoids mentioning her name as long as possible. She is evidently uppermost in his thoughts, even if she is not in his affections.

520. **καὶ αὔτως**: *even as it is* (without any further provocation). — **ἐν ἀθανάτοισι θεοῖσιν**: it adds greatly to the trials of Zeus that Hera was accustomed to reproach him in public, "among the other immortal gods," instead of reserving her admonitions for the more suitable privacy of the home.

521. **με**: 971. — **μάχῃ**: 1005 (1009). — **Τρώεσσιν**: 996.

The later tradition, with true insight into feminine psychology, was firmly convinced that Hera was so vindictive against the Trojans because at a contest of beauty, Paris was not willing to tell a lie and give her the prize, instead of to Aphrodite, her rival, who was surpassingly beautiful and hence most cordially hated by her. Aphrodite, to

reward Paris for showing such good judgment, gave him Helen, the most beautiful woman in the world, to be his wife. But as Helen was already married to Menelaus, her elopement with Paris to Troy brought on the Trojan War, undertaken by the Greeks for the purpose of bringing her home.

The abject terror of the father of gods and men, who raises his voice almost to a whimper, as he tells how he is imposed upon at home, is intended by the poet to produce a comic effect, and the remainder of the first book of the *Iliad* is not merely comical but ludicrous at times. This is carefully worked out by the poet, not merely as furnishing a foil to his heroes, but for the purpose of providing a rest for his hearers and a highly acceptable variety after the tensely tragical scenes of the preceding. This whole passage, with the differences in tone of voice, gesture, and manner, would offer especial opportunities to the bard in reciting his verses.

It seems hardly chivalrous of Zeus to drag out the skeleton from the family closet for the inspection of Thetis, but he must remove the suspicion, half expressed by her in vs. 516, that he does not care for her. Throughout this whole scene he treats Thetis as though she were an innocent little girl, whom he is anxious to please, even at the expense of his own discomfort. So he says in his kindest tones: "You hurry along back home, and I will attend to all this. Only make sure that Hera doesn't see you." It would have created a most disagreeable scene if Hera had caught her.

523. **μελήσεται**: 973, 1.

524. **κεφαλῇ**: 1005.

526. **τέκμωρ (ἐστίν). — παλινάγρετον (ἐστίν).**

527. **κατανεύσω**: aorist subjunctive. It is interesting to observe that the nod of Zeus establishes his word as truthful and irrevocable, whereas he plainly intimates that any mere promise on his part might be deceitful and might be broken at any time, if it so pleased him. This idea may go back to the practice which the images of the gods sometimes had of nodding a confirmation to some of the prayers offered in the temples.

LESSON LXXII

ILIAD, 528–535

431. *Optional:*

432. VOCABULARY

αἰγλήεις, εσσα, εν bright, shining, gleaming.

ἄλ-λομαι, ἀλέομαι*, **ἄλμην** jump, leap.

ἀ-μβρόσιος, η, ον ambrosial, immortal, divine, deathless, heavenly.

ἅ-πᾱς, **ἅ-πᾱσα**, **ἅ-παν** all, entire, whole, all together.

βαθύς, **εῖα**, **ύ** deep, profound.

βουλεύ-ω, **βουλεύσω**, **ἐβούλευσα**, **βεβούλευκα***, **βεβούλευμαι***, **ἐβουλεύθην*** plan, counsel, advise, deliberate.

δια-τμήγω (**τμηγ-**, **τμαγ-**), **διατμήξω***, **διέτμηξα** (**διέτμαγον**), **διετμάγην** separate, part, divide, cut apart, split.

ἕδος, **εος**, **τό** SEAT, abode, habitation, home.

ἑλ-ελίζω* (**ἑλικ-**), **ἑλέλιξα**, **ἑλελίχθην** shake, twirl, twist, coil, make tremble, brandish.

ἐν-αντίος, η, ον opposite, facing, before, to meet.

ἐπ-έρχομαι (**ἐρχ-**, **ἐλθ-**, **ἐλευθ-**, **ἐλυθ-**), **ἐπελεύσομαι**, **ἐπῆλθον** (**ἐπήλυθον**), **ἐπελήλυθα** (**ἐπειλήλουθα**) come (upon, to, toward), attack.

ἐπι-ρρώ-ομαι, **ἐπερρωσάμην** flow down, fall down.

κάρη, **κρᾱτός** (**κράτος**), **τό** head, peak, summit.

κῠάνεος, η, ον dark (blue), black, dusky (1168).

νεύ-ω, **νεύσω**, **ἔνευσα**, **νένευκα*** nod.

ὀφρῦς, **ύος**, **ἡ** (eye)brow.

σφός, **ή**, **όν** one's own, their (own).

χαίτη, **ης**, **ἡ** hair, locks, tresses, mane.

Derivatives: salient, 600, 603–604; bathy-bius, -metry; cyan-ide.

433. Read and translate:

Iliad, 528–535

ἦ καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὄλυμπον. 530
τὼ γ' ὣς βουλεύσαντε διέτμαγεν· ἡ μὲν ἔπειτα
εἰς ἅλα ἅλτο βαθεῖαν ἀπ' αἰγλήεντος Ὀλύμπου,
Ζεὺς δὲ ἑὸν πρὸς δῶμα. θεοὶ δ' ἅμα πάντες ἀνέσταν
ἐξ ἑδέων, σφοῦ πατρὸς ἐναντίον· οὐδέ τις ἔτλη
μεῖναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἅπαντες. 535

434. 528. **ἦ** [ἠμί]: *he spoke.* — **ὀφρύσι**: 1005. — **νεῦσε Κρονίων** 524; 571, 1168.

529. **χαῖται**: he wore long flowing hair, like primitive men and women, due to religious conservatism. See note on verse 449, § 402.

According to ancient tradition, Phidias, the greatest of Greek sculptors, based on vss. 528–530 his conception of Zeus which found its embodiment in the greatest and most famous work of art of the ancient

world, his statue of the Olympian Zeus, made of gold and ivory, of colossal size, and reckoned as one of the seven wonders of the ancient world. It was a work of such marvelous art that it was considered a misfortune to die without having seen it. The calm majesty of these verses is in marked contrast to the preceding anxious fear of Hera, just displayed by the father of gods and men, which gives almost a grotesque effect. It may be that the poet intended something of the kind in making Olympus tremble at his nod, as on another occasion Hera makes Olympus tremble by bouncing angrily about on her throne. The presence or movements of divinities commonly made the earth and mountains trem-

The Olympieum at Athens

ble, as when Poseidon, the god of the sea, is passing along with swift footsteps, the mountains trembled, and the forests, beneath the immortal footsteps of the god as he moved. "And Mount Sinai was altogether on a smoke, because Jehovah descended upon it in fire: and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly." "Jehovah, when thou wentest forth out of Seir, when thou marchedst out of the field of Edom, the earth trembled, and the heavens dropped, the clouds also dropped water. The mountains quaked at the presence of Jehovah." "Then the earth shook and trembled, the foundations of heaven moved, and were shaken, because he was wroth."

531. **διέτμαγεν = διετμάγησαν.** — **ἡ μὲν . . . Ζεὺς δὲ . . .**: zeugma. The mode of exit chosen by Thetis indicates how greatly the old bard loved the highly picturesque and dramatic.

534. **πατρός**: 992. Here and in the following verses Zeus is represented as a typical bully. He would not have hesitated to employ per-

sonal violence toward anyone, god or goddess, who did not accord him the honor which he knew to be his due. All rose in reverence, like good European school children, when their professor enters the classroom.

LESSON LXXIII

ILIAD, 536–550

435. *Optional:*

436. VOCABULARY

ἀ-γνο(ι)έ-ω, ἠγνοίησα, fail to notice, be ignorant of, fail to observe.

ἅλιος, *η, ον* of the sea, marine.

ἀπο-νόσφι(ν) apart, away (from).

ἀργυρό-πεζος, *α, ον* silvery footed.

αὖ anew, again, a second time, but now.

δι-είρομαι (εἰρ-, εἰρε-), διειρήσομαι inquire into, ask about item by item.

δικάζω (δικαδ-), δικάσω*, ἐδίκασ(σ)α, δεδίκασμαι*, ἐδικάσθην* judge, decide.

δολο-μήτης, *ᾱο,* ὁ deceiver, crafty-minded.

ἕκαστος, *η, ον* each, every.

ἐπι-εικής, *ές* suitable, fitting, proper, becoming, decent.

ἐπι-έλπω (ϝελπ-, ϝολπ-), ἐπέολπα *perf.*, hope (for), wish (for), desire, expect.

θρόνος, *ου,* ὁ throne, seat, armchair.

κερτόμιος, *η, ον* biting, cutting, sharp, bitter, contemptuous, reviling.

μετ-αλλά-ω, μεταλλήσω*, μετάλλησα inquire after, seek to know, search after.

μη-δέ and not, neither, nor.

πρότερος, *η, ον* former, sooner, older, before.

συμ-φράζομαι (φραδ-), συμφράσ(σ)ομαι, συνεφρασ(σ)άμην, συμπέφρασμαι*, συνεφράσθην devise plans with, counsel together.

χαλεπός, *ή, όν* hard, harsh, severe, stern, cruel, difficult.

Derivatives: metal-l-ic, -urgy; hysteron proteron.

437. Read and translate:

Iliad, 536–550

ὣς ὁ μὲν ἔνθα καθέζετ' ἐπὶ θρόνου· οὐδέ μιν Ἥρη 536
ἠγνοίησεν ἰδοῦσ', ὅτι οἱ συμφράσσατο βουλὰς
ἀργυρόπεζα Θέτις, θυγάτηρ ἁλίοιο γέροντος.
αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα·

"τίς δὴ αὖ τοι, δολομῆτα, θεῶν συμφράσσατο βουλάς;
αἰεί τοι φίλον ἐστὶν, ἐμεῦ ἀπονόσφιν ἐόντα
κρυπτάδια φρονέοντα δικαζέμεν· οὐδέ τί πώ μοι
πρόφρων τέτληκας εἰπεῖν ἔπος, ὅττι νοήσῃς."
τὴν δ' ἠμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε·
"Ἥρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μύθους
εἰδήσειν· χαλεποί τοι ἔσοντ' ἀλόχῳ περ ἐούσῃ.
ἀλλ' ὃν μέν κ' ἐπιεικὲς ἀκουέμεν, οὔ τις ἔπειτα
οὔτε θεῶν πρότερος τόν γ' εἴσεται οὔτ' ἀνθρώπων·
ὃν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,
μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετάλλα."

438. 537. **οἱ**: 1004. Hera shows a keenly feminine instinct. Without having to be told, she recognizes the situation. Perhaps Zeus showed his guilt in his countenance, or else he may have looked more fearful than usual. Of course she loses no time in giving him a "piece of her mind," and turns loose all her pent-up fury. In addition to forming a pleasing variety, this scene is employed by the poet to make his hearers more familiar with the attitude of the other divinities toward the *βουλή* of Zeus (vs. 5), upon which the action of the whole poem turns. — **ἠγνοίησεν** = **ἠγνόησεν**: 1168, 571.

538. The "Old Man of the Sea" was Nereus.

539. **κερτομίοισι** (*μύθοισιν*): 1005. Hera does not even wait for the father of gods and men to catch his breath and collect his thoughts, but pours out upon him a flood of bitter and abusive language.

540. **τοι**: 1004. — **αὖ** may indicate mere impatience, "what now," but more probably means "again, once more," and would indicate that this is not the first time that such a scene had taken place. Zeus was preëminently the Don Juan of the gods. Hera naturally resents his policy of secrecy in keeping everything hid from her. The soul of Agamemnon in Hades, who had a particularly hard time of it with his own wife, and was finally killed by her with an ax, thus advises Odysseus: "Wherefore, do thou too never be soft even to thy wife, neither show her all the counsel that thou knowest, but a part declare and let a part be hid. . . . And yet another thing will I tell thee, and do thou ponder it in thy heart. Put thy ship to land in secret, and not openly, on the shore of thy dear country; for there is no more faith in woman."

541. **ἐμεῦ**: 992. — **ἐόντα**: accusative to agree with the implied subject of *δικαζέμεν*, rather than the dative to agree with *τοί* its antecedent.

543. **πρόφρων** receives emphasis from its position. Perhaps a slight intimation that Zeus will have to tell any way, even if he does not do it "eagerly."

544. The conception of a god as a father is a common one, and well known to most Christians from the opening words of the "Pater Noster."

545. Zeus begins in a grandiose style, and tells Hera pompously (the spondaic ending of vs. 548 helps to give this effect) that his plans are too deep for her understanding, seeing that she is only a woman. Whenever he wants her to know anything he will tell her, so far as it may be proper for her to hear. And further, just think! he will tell her the very first, before anybody else. She must keep quiet now, and stop prying into his private affairs. All this serves merely to confirm her suspicions and opens the way for a more direct attack. The whole attitude of Zeus toward Hera is pretty much the same as that which furnishes the theme of Ibsen's "The Doll's House."

546. **ἐούσῃ**: 1109, 6. — **χαλεποί**: 1023.

549. **θεῶν**: 992. — **ἐθέλω(μι)**: subjunctive.

LESSON LXXIV

ILIAD, 551–572

439. *Optional:*

440. VOCABULARY

ἄαπτος, ον untouchable, invincible.

αἰνῶς terribly, dreadfully, awfully.

βο-ῶπις, ιδος calm-eyed, large-eyed, ox-eyed.

δαιμόνιος, η, ον possessed by a dæmon, good friend; crazy, foolish, wretch.

ἔμ-πης nevertheless, for all that, by all means, absolutely, completely.

ἐπι-γνάμπ-τω, ἐπιγνάμψω*, ἐπέγναμψα, ἐπεγνάμφθην bend, curb, subdue, win over.

ἐτ-ήτυμος, η, ον true, unfailing, sure, real, actual.

εὔκηλος, η, ον undisturbed, in peace, in calm, quiet.

ἦρα *indecl. neut. plur.* favor, benefit, pleasure, kindness, protection.

Ἥφαιστος, ου, ὁ Hephaestus, *the lame god of fire.*

καθ-ήμαι (ἡσ-) sit down, be seated.

κλυτο-τέχνης, ες renowned for skill in handicraft, of renowned skill.

λίην exceedingly, very, especially.

μᾶλλον [μάλα] more, rather, preferably.

μέλλω (μελλ-, μελλε-), μελλήσω*, ἐμέλλησα* be about, be destined.

Οὐρανίων, ωνος, ὁ, ἡ dweller of heaven, divinity, god(dess).

παρ-είπον *2d aor.*, persuade, cajole,

win over, urge, outwit, delude, beguile, talk over.

ποῖος, η, ον what (sort)? what kind?

πρήσσω (πρᾱγ-), πρήξω, ἔπρηξα, πέπρηγα†, πέπρηγμαι†, ἐπρήχθην† carry through, do, accomplish, act, perform.

Derivatives: etymo-logy; poly-, pyro-technic(al), technique; practice, pragmati(sm, c, st), 621,

441. Read and translate:

Iliad, 551–572

τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
"αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
καὶ λίην σε πάρος γ' οὔτ' εἴρομαι οὔτε μεταλλῶ,
ἀλλὰ μάλ' εὔκηλος τὰ φράζεαι, ἅσσ' ἐθέλῃσθα·
νῦν δ' αἰνῶς δείδοικα κατὰ φρένα, μή σε παρείπῃ
ἀργυρόπεζα Θέτις, θυγάτηρ ἁλίοιο γέροντος·
ἠερίη γὰρ σοί γε παρέζετο καὶ λάβε γούνων·
τῇ σ' ὀΐω κατανεῦσαι ἐτήτυμον, ὡς Ἀχιλῆα
τιμήσεις, ὀλέσεις δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν."
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·
"δαιμονίη, αἰεὶ μὲν ὀίεαι, οὐδέ σε λήθω,
πρῆξαι δ' ἔμπης οὔ τι δυνήσεαι, ἀλλ' ἀπὸ θυμοῦ
μᾶλλον ἐμοὶ ἔσεαι· τὸ δέ τοι καὶ ῥίγιον ἔσται.
εἰ δ' οὕτω τοῦτ' ἐστίν, ἐμοὶ μέλλει φίλον εἶναι.
ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ,
μή νύ τοι οὐ χραίσμωσιν, ὅσοι θεοί εἰσ' ἐν Ὀλύμπῳ,
ἆσσον ἰόντ', ὅτε κέν τοι ἀάπτους χεῖρας ἐφείω."
ὣς ἔφατ', ἔδεισεν δὲ βοῶπις πότνια Ἥρη,
καί ῥ' ἀκέουσα καθῆστο, ἐπιγνάμψασα φίλον κῆρ·
ὤχθησαν δ' ἀνὰ δῶμα Διὸς θεοὶ Οὐρανίωνες·
τοῖσιν δ' Ἥφαιστος κλυτοτέχνης ἦρχ' ἀγορεύειν,
μητρὶ φίλῃ ἐπὶ ἦρα φέρων, λευκωλένῳ Ἥρῃ·

442. 552. Not a question, but an indignant exclamation. Hera now plays one trump after another. She shows a complete knowledge of the situation, even in its details. It adds to the comedy that she is much brighter than Zeus, whose pompous loftiness takes on a touch of the absurd.

553. She throws back at Zeus his own words (εἴρομαι, μεταλλάω) in an indignant denial of having been too inquisitive heretofore. On the other hand, she has never before this (πάρος) inquired into his private affairs, "but now (νῦν) this is too much for a loving and faithful wife like me to endure."

557. σοί: 1004. — γούνων: 983.

561. δαιμονίη: "thou fool." — ὀΐεαι echoes the ὀΐω of vs. 558. Hera there says, "I imagine," to which Zeus replies, "Yes, you are always *imagining*." If Hera has only made a shrewd guess, the towering rage into which Zeus falls at being so neatly caught would be the best possible confirmation of her suspicions. — οὐδέ σε λήθω: *i.e.* "You are always spying on me."

562. ἀπὸ θῡμοῦ: *further from my heart, i.e.* you will lose my affections. — πρῆξαι: in this connection it is interesting to observe how well the poet knew human life; for later Hera does succeed in outwitting Zeus and does accomplish (πρῆξαι) just what she had in mind here, which Zeus is compelled in his discomfiture to acknowledge: "Thou hast accomplished it at last, O Hera, ox-eyed queen, thou hast aroused Achilles fleet of foot."

564. "Granted that this is true" (which I do not). Zeus cannot bring himself to make a clean breast of it. — ἐμοὶ φίλον: autocratic and arbitrary: *car tel est notre bon plaisir*. Such is my good pleasure, reason enough for the likes of you; cf. Shakespeare, *Jul. Caes.*, "Decius, go tell them (the senators) Caesar will not come." "Most mighty Caesar, let me know some cause, lest I be laughed at when I tell them so." "The cause is in my will, I will not come, that is enough to satisfy the senate."

565. ἀκέουσα: translate by another imperative, "But shut up and sit down." — μῦθῳ: 996. Zeus has lost completely in the argument, which makes him very angry, so he now turns to threats of the direst violence. These are not merely empty words either, as we know from another occasion, when he tauntingly reminds Hera that he had once hung her up with her hands tied together and an anvil bound to either foot. On that occasion he threatened to horsewhip her severely. Like patient Job, he finds his own wife too much to endure.

567. ἐφείω must be understood of blows as violent as Zeus had the power to deliver them. — ἰόντ' (ἰόντα) (με).

This method of silencing Hera, contrary to ordinary human experience in such matters, proves effective. It is necessary for the poetic economy that she be stopped, so that there may be further development in the action of the poem. Besides she is bright enough to see that the best method of having her way is by apparent submission.

LESSON LXXV

ILIAD, 573–589

443. *Optional* ·

444. VOCABULARY

ἀμφι-κύπελλον, *ου*, *τό* double cup (goblet); *it may be turned upside down, the bottom forming another receptacle.*

ἀν-āίσσω (**ϝαι-ϝικ-**), **ἀνᾱίξω**, **ἀνήιξα**, **ἀνηίχθην** start up, dart up, spring up.

ἀν-εκτός, *ή*, *όν* endurable, tolerable, bearable. (**ἀνέχω**: 829, note.)

ἀντι-φέρω (**φερ-**, **οἰ-**, **ἐνεκ-**), **ἀντοίσω** bear against, oppose.

ἀργαλέος, *η*, *ον* horrible, terrible, awful, cruel, difficult.

ἀστεροπητής, *ᾶο*, *ὁ* hurler of lightning.

ἐλα-ύν-ω (*cf.* **ἐλάω**) drive, carry on, strike, push, press.

ἐριδαίνω (**ἐριδαν-**) quarrel, bicker.

ἦδος, **εος**, *τό* use, utility, advantage, superiority.

θείνω (**θεν-**), **θενέω***, **ἔθεινα** strike, hit, beat.

ἵλᾱος, *η*, *ον* propitious, kindly, gentle, favorable.

καθ-άπτω (**ἁφ-**), **καθάψω*** (**καθάψομαι**), **καθῆψα**, **καθῆμμαι**, **καθήφθην*** attack, lay hold, accost, address.

κολφός, *οῦ*, *ὁ* brawl, wrangling, quarrel.

μαλακός, *ή*, *όν* soft, gentle, tender, mild.

νῑκά-ω, **νῑκήσω**, **ἐνίκησα**, **νενίκηκα***, **νενίκημαι***, **ἐνῑκήθην** conquer, prevail, surpass.

ὀφθαλμός, *οῦ*, *ὁ* eye, sight.

παρά-φημι (**φη-**, **φα-**), **παραφήσω**, **παρέφησα*** advise, counsel, urge, persuade.

στυφελίζω (**στυφελιγ-**), **ἐστυφέλιξα** strike, thrust, hurl.

ταράσσω* (**ταραχ-**), **ταράξω***, **ἐτάραξα**, **τετρηχα**, **τετάραγμαι***, **ἐταράχθην*** disturb violently, throw into confusion; *perf.*, be disturbed.

Derivatives: Niké; ophthalm-ic, -ia, -o-logy.

445. Read and translate:

ILIAD, 573–589

"ἦ δὴ λοίγια ἔργα τάδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά,
εἰ δὴ σφὼ ἕνεκα θνητῶν ἐριδαίνετον ὧδε,
ἐν δὲ θεοῖσι κολωὸν ἐλαύνετον· οὐδέ τι δαιτὸς
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερείονα νικᾷ.
μητρὶ δ' ἐγὼ παράφημι, καὶ αὐτῇ περ νοεούσῃ,
πατρὶ φίλῳ ἐπὶ ἦρα φέρειν Διί, ὄφρα μὴ αὖτε

νεικείῃσι πατήρ, σὺν δ' ἡμῖν δαῖτα ταράξῃ.
εἴ περ γάρ κ' ἐθέλῃσιν Ὀλύμπιος ἀστεροπητὴς
ἐξ ἑδέων στυφελίξαι· ὁ γὰρ πολὺ φέρτατός ἐστιν.
ἀλλὰ σὺ τόν γ' ἐπέεσσι καθάπτεσθαι μαλακοῖσιν·
αὐτίκ' ἔπειθ' ἵλαος Ὀλύμπιος ἔσσεται ἡμῖν."
ὣς ἄρ' ἔφη, καὶ ἀναΐξας δέπας ἀμφικύπελλον
μητρὶ φίλῃ ἐν χειρὶ τίθει, καί μιν προσέειπεν·
"τέτλαθι, μῆτερ ἐμή, καὶ ἀνάσχεο, κηδομένη περ,
μή σε φίλην περ ἐοῦσαν ἐν ὀφθαλμοῖσιν ἴδωμαι
θεινομένην· τότε δ' οὔ τι δυνήσομαι ἀχνύμενός περ
χραισμεῖν· ἀργαλέος γὰρ Ὀλύμπιος ἀντιφέρεσθαι.

446. 573. **τάδ'(ε) ἔσσεται**: 973, 1.

574–575. **ἕνεκα θνητῶν**, contemptuously, contrasted with **ἐν θεοῖσι**. Hephaestus essays the role of mediator, as Nestor did between Agamemnon and Achilles, but with infinitely better success. He is evidently much worried that they two should create such a disturbance over such insignificant creatures as mortals. **ἕνεκα θνητῶν** is said with the utmost contempt, as being an unworthy cause for such wrangling. Thus, on another occasion, when Poseidon challenges Apollo to a combat, because of their having taken different sides in the Trojan war, Apollo loftily replies, "Shaker of the earth, thou wouldst consider me of unsound mind if I should fight against thee for the sake of pitiful mortals, who like unto leaves now live a glowing life, consuming the fruit of the earth, and now again waste away in death." On another occasion the poet says: "This is the lot the gods have spun for miserable men, that they should live in pain: yet themselves are sorrowless."

575. **δαιτός**: 979, 3. Here we catch a glimpse of the nature of the gods, and of Hephaestus in particular. "For shame, that you should raise such a disturbance among the gods over mortals that you run the risk of spoiling our dinner!" The prospect of losing a good dinner ought to be enough to bring the gods to terms.

576. **τά**, said with a deprecating gesture. — **νῑκᾷ** (**νῑκάει**): 584-585, 973, 1.

577. **μητρί**: 1004. — **νοεούσῃ**: 1109, 6. Observe how courtly Hephaestus is, by prefacing his advice with the declaration that his mother is so wise and prudent that she does not need it.

578. **ἐπί** (1048–1049). — **ἦρα φέρειν**: *show kindness toward.* — **φίλῳ**: as applied here to Zeus, "our beloved father," is not meant very seriously.

579. **νεικείησι, ταράξῃ**: 1115. — **σύν**: 1048–1049. — **ταράξῃ** is to be taken literally, as throwing everything into confusion, as by breaking up the furniture, overturning the table though loaded with food and drink, and throwing all the gods out of the house, after having laid violent hands, or feet, upon them.

580. **ἐθέλησιν**: 1135. — 580-581: a good example of the figure known as *aposiopesis*, *i.e.* instead of completing his sentence, the god breaks off abruptly, and leaves to the imagination, as being beyond the power of adequate expression in words, just what Zeus might do to them all, if he should take the notion. It may be that Hephaestus is afraid to say what will happen, for fear that a mere "absit omen" spoken thereafter may not be sufficient to keep Zeus from doing this, and he fears to put such an idea into the head of his still scowling, muttering father.

581. **πολύ**: 780–781.

582. **ἐπέεσσιν**: 1005. — **καθάπτεσθαι**: 1107, 11, "lay hold of him, attack him, not with your hands or the poker, but with *soft words*."

This whole passage contains some very sensible advice on "how to manage a husband," but spoken as it is in the presence of Zeus it has a touch of the grotesque and comic.

587. **ἴδωμαι**: 1115.

588. **τι**: 780–781.

589. **Ὀλύμπιος (ἐστι)**.

LESSON LXXVI

ILIAD, 590–598

447. *Optional:*

448. VOCABULARY

ἀλέξω (ἀλεξ-, ἀλεξε-, ἀλεκ-, ἀλκ-), ἀλεξήσω, ἠλέξησα (ἄλαλκον) ward off, defend, protect.

ἄλλο-τε at another time.

βηλός, οῦ, ὁ threshold.

ἐν-δέξιος, η, ον, to(ward) the right.

ἔν-ειμι (ἐσ-), ἐνέσ(σ)ομαι be in.

ἦμαρ, ἤματος, τό day.

θε-σπέσιος, η, ον divine, marvelous, divinely sounding.

κατα-πίπτω (πετ-, πτε-, πτη-), κατα-πεσέομαι, κατέπεσον, καταπέ-πτη(κ)α fall, drop.

κομίζω (κομιδ-), κομιῶ, ἐκόμισ(σ)α, κεκόμικα*, κεκόμισμαι*, ἐκομίσθην* bear, care for, attend, accompany.

κύπελλον, ου, τό cup, goblet.

Λῆμνος, ου, ἡ Lemnos, *an island in the Aegean near Troy.*

***μειδά-ω, ἐμείδησα** smile, laugh.

μέ-μονα (μεν-, μον-, μα-) *perf. only*, be eager, desire greatly, strive zealously, intend, plan.

νέκταρ, *αρος, τό* NECTAR, *drink of the gods.*

οἰνο-χοέ-ω, **οἰνοχοήσω***, **ᾠνοχόησα** pour wine, pour drink(s).

ῥίπ-τω, **ῥίψω**, **ἔρρῑψα**, **ἔρρῑφα****, **ἔρρῑ-μαι***, **ἐρρίφ(θ)ην*** hurl, dash, throw with a twirl, brandish.

Σίντιες, *ων*, οἱ Sintians.

τε-ταγ-ών (*2d aor. part. only*) touch, lay hold of, seize.

Derivatives: Alex-ander.

449. Read and translate:

Iliad, 590–598

ἤδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα 590
ῥῖψε ποδὸς τεταγὼν ἀπὸ βηλοῦ θεσπεσίοιο.
πᾶν δ' ἦμαρ φερόμην, ἅμα δ' ἠελίῳ καταδύντι
κάππεσον ἐν Λήμνῳ, ὀλίγος δ' ἔτι θυμὸς ἐνῆεν·
ἔνθα με Σίντιες ἄνδρες ἄφαρ κομίσαντο πεσόντα."
ὣς φάτο, μείδησεν δὲ θεά, λευκώλενος Ἥρη, 595
μειδήσασα δὲ παιδὸς ἐδέξατο χειρὶ κύπελλον.
αὐτὰρ ὁ τοῖς ἄλλοισι θεοῖς ἐνδέξια πᾶσιν
οἰνοχόει γλυκὺ νέκταρ, ἀπὸ κρητῆρος ἀφύσσων.

450. 590. **μεμαῶτα** modifies *με*, subject of *ἀλεξέμεναι* (971).

591. **ποδός**: 983. Apparently Zeus seized Hephaestus by one foot, twirled him a time or so around his head, as he would a rabbit, and then let go. — **ἀπὸ βηλοῦ**: *from the threshold* (of the palace in heaven).

Evidently Zeus enjoyed throwing the gods out of heaven, to vent his rage when angry, as he boasts of this on another occasion: "O Hera, hard to deal with. Nay but yet I know not whether thou mayest not be the first to reap the fruits of thy cruel treason, and I beat thee with stripes. Dost thou not remember, when thou wert hung from on high, and from thy feet I suspended two anvils, and round thy hands I fastened a golden bond that might not be broken? And thou didst hang in the clear air and in the clouds, and the gods were wroth in high Olympus, but they could not come round and loose thee. Nay, whomsoever I might catch, I would clutch, and hurl from the threshold, to come fainting to the earth." The poet tells us that on another occasion, "But Zeus, when he awakened, was wrathful, and dashed the gods about his mansion." He was once deceived by the goddess of folly,

ὣς τότε μὲν πρόπαν ἦμαρ ἐς ἠέλιον καταδύντα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐίσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,
Μουσάων θ', αἳ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ.
αὐτὰρ ἐπεὶ κατέδυ λαμπρὸν φάος ἠελίοιο,
οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
ἦχι ἑκάστῳ δῶμα περικλυτὸς ἀμφιγυήεις
Ἥφαιστος ποίησεν ἰδυίῃσι πραπίδεσσιν,
Ζεὺς δὲ πρὸς ὃν λέχος ἤι' Ὀλύμπιος ἀστεροπητής,
ἔνθα πάρος κοιμᾶθ', ὅτε μιν γλυκὺς ὕπνος ἱκάνοι·
ἔνθα καθεῦδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἥρη.

454. 599. The drinks were usually served in Olympus by the goddess Hebé, whose name has become a synonymn for feminine grace and maidenly beauty. In marked contrast to her is Hephaestus, rough, ungainly, and distressingly homely, who here makes his début as cupbearer to the gods, and goes through so many funny motions, like some primitive Charlie Chaplin, that all of them laugh most uproariously.

θεοῖσιν: 1004, 1009. This *inextinguishable* laughter is well motivated psychologically; as the situation has been so exceptionally tense that when there is a change brought about by the comic figure of Hephaestus and his recital of his discomfiture at the hands of Zeus, all are ready to give vent to their pent-up feelings in this undignified fashion.

600. **ποιπνύοντα** is onomatopoetic; we can hear the bow-legged, wobbly-kneed Hephaestus puffing as he bustles awkwardly around. Observe the heavy effect given to this verse by the spondaic ending.

602–604. **δαιτός, φόρμιγγος, Μουσάων**: 986. — **ἀμειβόμεναι ὀπί**, "antiphonally." The song was doubtless accompanied by the dance, as Homer tells us elsewhere that song and dance are the crown of the feast; and thus the muses would be able to display their varied grace and charms to the best advantage. The book thus begins with the heroic and tragic figures of Achilles and Agamemnon, and ends with a cabaret show among the gods of Olympus. — **ὀπί**: 1005.

606. **κακκείοντες** = *κατακείοντες* [*κατακείω*]: 608–609, 567.

607. **ἑκάστῳ**: 997. The gods had separate homes of their own, thus forming quite a settlement in heaven. With this may be compared the Christian conception of heaven as a city, the new Jerusalem.

608. **πραπίδεσσιν**: 1006.

609. **δὲ πρός**: 524. — **πρὸς ϝόν**, 526.

VICTORY OF SAMOTHRACE

Louvre, Paris

Commemorates a naval battle fought in 306 B.C. The statue, which is considerably above life-size, stood on a pedestal having the form of a ship's prow. The goddess of Victory was probably represented holding a trumpet to her lips with her right hand. The fresh ocean breeze has blown her garments back into tumultuous folds.

455. The first book of the *Iliad*, after its grim and gloomy beginning amidst the tragedy of earthly life and its unending sorrows, closes amid the laughter of the care-free blessed gods, feasting happily on Olympus, "where, as they say, is the seat of the gods that standeth fast forever. Not by winds is it shaken, nor ever wet with rain, nor doth the snow come nigh thereto, but most clear air is spread about it cloudless, and the white light floats over it. Therein the blessed gods are glad for all their days." This alternate play of light and shade, of laughter and of tears, of stern, dignified men, and frivolous, light-hearted gods, who serve as their foil, is worked out by the poet with remarkable artistic feeling and delicacy of touch. The scene on Olympus as contrasted with the earlier action may best be compared to a satyr play, a kind of burlesque show, which was regularly performed in ancient Athens at the close of a series of tragedies, and for the same purpose, to relieve the minds of the audience.

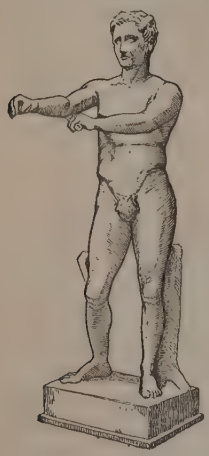
With surpassing art the poet has woven into the action and the narrative of this book the most important characters, both human and divine, of the entire poem.

"No book of Homer is so full of dramatic groups and situations as this: Apollo striding with his bow and ringing quiver; Thetis caressing the grieving and angry Achilles; Thetis before Zeus, clasping his knees and extending her right hand toward his chin; Zeus with his dark brows and ambrosial locks nodding a confirmation to his promise; Chryses with his filleted scepter and his gifts, before the two sons of Atreus; Odysseus at the altar of Apollo with the maiden whom he is restoring to her aged father, — with his companions and the hecatomb; Achilles in his rage drawing his sword from its sheath, calmed by Athena, who takes him by his long locks, — with Agamemnon before him and the other chiefs around him; the heralds of Agamemnon at the tent of Achilles, as Patroclus leads forth the fair Briseïs; Zeus and Hera on Olympus, with Hephaestus playing the part of Hebé; the assembly of the gods, Apollo playing the lyre, and the singing muses."

INTRODUCTION TO ATTIC GREEK

456. Dialects. — The Greek language was divided into a number of dialects, the most important groups of which were the Aeolic, Ionic (Ionic-Attic), and Doric.

457. Very closely related to Ionic is Attic, and both are usually grouped together as Ionic-Attic. In the great mass of their forms they are fundamentally alike, and differ only in minor details.



ATHLETE USING THE STRIGIL (APOXYOMENUS)
Vatican Gallery, Rome
Marble copy of the bronze original by Lysippus, a fourth century sculptor

458. The Homeric poems are composed in what is known as the Homeric dialect, a mixture of Aeolic and Ionic, the bulk of the forms being Ionic (620).

459. Contraction. — Attic carries the contraction of vowels to a further extent than does any other of the Greek dialects, two or more vowels coming together and admitting of contraction practically never remaining uncontracted.

460. Hence one of the most important things for the student to do in passing from Homeric to Attic Greek is to memorize thoroughly the table of contractions (584–585).

461. In general vowels are contracted in Attic as in Homer (584–585), the only exceptions being that $\epsilon + o$ and $\epsilon + ου = ου$ in Attic instead of $ευ$ in Homer.

462. Treatment of ᾱ in Attic. — After ϵ, ι, ρ, the η of Homer, when representing an earlier $\bar{a}$ (621), becomes $\bar{a}$ in Attic, except that $\rho\digamma\eta = \rho\eta$, as *κόρη* for *κόρ*$\digamma$*η* = Homeric *κούρη maiden* and $\rho\sigma\eta = \rho\rho\eta$, as *κόρρη* for *κόρση one of the temples*.

463. If $\rho\eta$ is the product of the contraction of $\rho\epsilon\alpha$ (584–585) it remained unchanged, as *ὄρη* = *ὄρεα mountains*.

464. Use of Vau. — Vau had gone entirely out of use in Attic before Attic literature begins, and it had no influence on Attic verse.

465. Consonantal change. — 1) σσ of Homer becomes ττ in Attic, as θάλασσα, πρήσσω of Homer become θάλαττα, πράττω in Attic; except that two sigmas brought together by inflection become σ, as ποσί for ποσσί (ποδσι), ἔπεσι for ἔπεσ-σι, τελέσαι for τελέσ-σαι.

2) ρσ of Homer becomes ρρ in Attic.

466. Inflection. — In the inflection of words, the chief differences between the Homeric and Attic forms are due to the greater extent to which the Attic dialect carries either contraction (584–585), or to which it carries metathesis of quantity (573).

THE DISCUS THROWER (DISCOBOLUS)

Lancelotti Palace, Rome

Marble copy of the bronze original by Myron, a fifth century sculptor

467. Thus Homeric θαλασσάων, ἥρωι, ἥρωα, ἔπεος, ἔπεα, γέραος, γέραα, πόληος, βασιλῆος, βασιλῆα, βασιλήων, βασιλῆας, νηός, νηῶν regularly become in Attic θαλαττῶν, ἥρῳ, ἥρω, ἔπους, ἔπη, γέρως, γέρᾱ, πόλεως, βασιλέως, βασιλέᾱ, βασιλέων, βασιλέᾱς, νεώς, νεῶν.

468. Nouns and adjectives. — Attic had the following case endings, either not found or else very uncommon in Homer:

1) Dual, gen. and dat. end in -ιν instead of -ιιν.

2) Dual of the first decl., gen. and dat. ends in -αιν.

3) The dative plural of all three declensions regularly has the shorter forms: in the first declension -αις, in the second declension -οις, in the third declension -σι.

4) The gen. sing. masc. of the first declension ends in -ου.

5) The gen. sing. of nouns and adjectives with stems in ηυ, ι, υ is regularly -εως.

6) The acc. plur. of masc. and fem. nouns and adjectives with stems in ηυ, ι, υ, ες regularly ends in -εις.

7) Comparatives with stems in *-ον*, as *ἀμείνων*, may end in: *ω* in the acc. sing., masc. and fem., and in the nom., acc., and voc. plur. neuter; and may end in *-ους* in the nom., acc., and voc. plur. masc. and fem.

469. For the irregular "Attic Second Declension," and the declension of adjectives as *ἵλεως, ων*, of *ναῦς*, and of *γραῦς* see any good Greek grammar.

470. Pronouns. — For the declension of the personal, interrogative, indefinite, and reflexive pronouns, see any good Greek grammar.

471. Verbs. — Attic Greek has the future optative and future passive, entirely regular in formation, which may be easily learned from any good Greek grammar.

472. The middle optative, third plural, regularly ends in *-ντο* instead of in *-ατο* as in Homer; and *-ατο* is very rare as the ending of the third plural of Attic verbs.

473. For the Attic forms of regular *-μι* verbs, see any good Greek grammar.

474. For the Attic forms of the irregular verbs, *εἰμί, εἶμι, φημί, ἧμαι, κεῖμαι*, and *οἶδα*, see any good Greek grammar.

475. The first perfect active of verbs, as *λέλυκα* (904), is common and is the regular form in Attic Greek for verbs with *all* classes of stems.

476. In many second perfects with stems in *π, β, κ, γ*, the final mute of the stem is *aspirated* (619), *π* and *β* becoming *φ*, while *κ* and *γ* become *χ*. Thus *πέπομφα* [*πέμπω*], *τέτριφα* [*τρῑ́βω*], *ἦχα* [*ἄγω*], *δεδίωχα* [*διώκω*].

477. Contracted nouns, adjectives, and verbs. — For the inflection of contract nouns, adjectives, and verbs, see any good Greek grammar.

478. The following table for Attic forms, corresponding to the table in 649 for Homeric forms, indicates the resultant endings produced by the fusion of the case endings with the stem of nouns and adjectives.

First Declension		Second Declension		Third Declension	
Masc.	Fem.	M. & F.	Neut.	M. & F.	Neut.
ης, ᾱς	η, α, ᾱ	ος, (ους), ως[8]	ον, (ουν), ων[8]	ς (none)	——
ου, [εω[1]]	ης, ᾱς	ου, ω[8]	ου, ω[8]	ος, ως[12], (ους)	
ῃ, ᾳ	ῃ, ᾳ	ῳ	ῳ	ι, [ᾳ[13], ῃ[14]]	ι, (ᾳ[15])
ην, ᾱν	ην, αν, ᾱν	ον, (ουν), ων[3]	ον, (ουν), ων[3]	α, ν, ω[16], ᾱ[17], (η[18])	——
η, α, ᾱ	η, α, ᾱ	ε, (ου), ως[8], [ος[9]]	ον, (ουν), ων[3]	ς none	——
	ᾱ	ω	ω	ε, (ει, η[19], [ῡ[20]])	ε, (ει, ᾱ[21], [η[22]])
	αιν	οιν, (ῳν[8])	οιν, (ῳν[8])	οιν, [(ων[23])]	οιν, [(ων[24])]
	αι	οι, (ῳ[8])	α, (ᾱ[10]), (ω[8])	ες, ους[25], εις, [ς[26], ης[27]]	α, ω[28], (ᾱ[29], η[30])
	ῶν, [έων[2]]	ων	ων	ων	ων
αις, [αισι[3], ησι[4], ᾳσι[5], ησι[6], ᾱσι[7]]		οις, [οισι[11]], (ῳς[8])	οις, [οισι[11]], (ῳς[8])	σι	σι, [σσι[31]]
	ᾱς	ους, (ως[8])	α, (ᾱ[10], ω[8])	ας, ᾱς[32], ς[33], ους[25], εις, [ης[34], ως[35]]	α, ω[28], (ᾱ[29], η[30])

Forms in parentheses ( ) are contracted; those in square brackets [ ] are rare and need not be memorized.

[1] Some proper names in Plat., Xen., Thuc., etc.
[2] Ἀθηνέων Aristophanes and Plutarch.
[3] Often in the poets and in inscrr.; sometimes in Plato.
[4] Occasionally in the poets, and in inscrr. [5] In inscrr.
[6–7] In inscrr. commonly, and in local adverbs, as θύρασι, ὥρασι, Ἀθήνησι, Θεσπιάσι, Πλαταιάσι, Ὀλυμπίασι, κτλ.
[8] Attic 2d declension, several examples of which occur in the *Anabasis*: adjectives as ἵλεως. The acc. sing. may end in ω, as ἕω.
[9] Rare, as θεός, κτλ. [10] Irregularly contracted (η).
[11] Very common in the drama; inscrr. to 444; occasionally in Plato.
[12] πόλεως, ἄστεως, βασιλέως, κτλ.
[13] ἠδίῳ, κτλ.; also from contraction.
[14] πόλῃ, κτλ. in inscrr. regularly 410–335. [15] κέρᾳ, κτλ.
[16] ἠδίω, κτλ.; also from contraction. [17] βασιλέᾱ, κτλ.
[18] ἀσφαλῆ, κτλ. [19] βασιλῆ, κτλ. [20] ἰχθῦ, κτλ.
[21] κέρᾱ, κτλ. [22] ἄστη, κτλ. [23] ἤρῳν, κτλ. [24] κέρων, κτλ.
[25] ἠδίους, κτλ.; also from contraction. [26] ἤρως, ἄρκυς, ἰχθῦς, κτλ.
[27] βασιλῆς, κτλ., regularly in inscrr. till 350 (always till 375), in Plato, and Thucydides, and should probably be restored in the works of all Attic authors written before 350.
[28] ἠδίω, κτλ.; also from contractions. [29] κέρᾱ, κτλ.
[30] ἄστη, κτλ. [31] ἔτεσσι (inscr.). [32] βασιλέας, κτλ.
[33] ναῦς, βοῦς, ἰχθῦς, κτλ. [34] βασιλῆς (Soph.). [35] ἤρως, κτλ

SYNTAX

480. The differences in Homeric and Attic syntax can best be learned by the careful study of some good work on Attic prose composition.

481. The article. — In Attic Greek ὁ, ἡ, τό is regularly employed as the definite article (*the*), its absence ordinarily marking a noun as indefinite, as ὁ πόλεμος *the war*, πόλεμος *war*.

482. At times the article may be omitted, especially in poetry without marking the noun as indefinite.

483. At times it may represent the unemphatic possessive pronoun, as Κῦρος καταπεδήσᾱς ἀπὸ τοῦ ἅρματος τὸν θώρηκα ἐνέδῡ καὶ ἀναβᾶς ἐπὶ τὸν ἵππον τὰ πάλτα εἰς τὰς χεῖρας ἔλαβε *Cyrus, having leaped down from his chariot, put on his breastplate, and having mounted his horse took his javelins in his hands.*

484. It may be employed, especially with adjectives and participles, in a generic sense, denoting a class, as ὁ ἄνθρωπος *man(kind)*, οἱ ἀγαθοί *the good*, ὁ βουλόμενος *anyone who wishes*, οἱ γέροντες *the aged*.

485. It may be used with proper names in familiar style, as ὁ Σωκράτης *Socrates*.

486. It is used in a variety of ways to form substantives:

1) With adjectives and participles, as οἱ πλούσιοι *the rich*, οἱ παρόντες *those present*.

2) With possessive pronouns, as οἱ σοί *your people*, τὰ ἡμέτερα *our possessions, our affairs*.

3) With genitives, as Θουκῡδίδης ὁ Ὀλόρου *Thucydides, son of Olorus*.

4) With locatives, as οἱ Μαραθῶνι καὶ Σαλαμῖνι *those (who fought) at Marathon and Salamis*, τὰ οἴκοι *affairs, things at home*.

5) With adverbs, as οἱ νῦν *the people of to-day*, οἱ τότε *those of that time*, οἱ ἐκεῖ *those over there*.

6) With prepositional phrases, as οἱ ἐν τῷ ἄστει *those in the city*, τὰ πρὸς τὸν πόλεμον *the things (needful) for the war*.

7) The neuter article is prefixed to any word or part of speech when considered merely as an expression, as τὸ λέγει *the word* "λέγει," τὸ γνῶθι σεαυτόν *the (saying)* "*know thyself.*"

8) The neuter article in the singular, all cases, is used with the infinitive (*articular infinitive*), when emphasizing the substantive character of the infinitive. In this usage it is commonly translated by the English verbal noun in -ing, as τὸ καλῶς μάχεσθαι (*the act of*) *fighting bravely, to fight bravely,* τὸ γράφειν (nom.) *writing,* τοῦ γράφειν *of writing,* τῷ γράφειν *to,* or *for writing,* τὸ γράφειν (acc.) *writing.* NOTE. — The article is always thus used with the infinitive when the infinitive is construed with a preposition.

487. Verbal adjectives. — In addition to verbal adjectives in -τός, as found in Homer and denoting *possibility,* or merely as the equivalent of the perfect passive participle, Attic Greek has a verbal adjective in -τέος, similarly formed, and used with εἰμί (often omitted), expressing *necessity* or *duty,* and admitting of two constructions:

1) *Personal* (passive) construction. Only verbal nouns from transitive verbs can be thus employed, the verbal agreeing in gender and number with the subject. The agent is in the dative, as ὠφελητέᾱ σοι ἡ πόλις ἐστί *the state must be benefited by you,* οὐ πρό γε τῆς ἀληθείᾱς τῑμητέος ἀνήρ *a man must not be honored before the truth.*

2) *Impersonal* (active) construction. In this construction, which is more frequent, the verbal is active in meaning and stands in the neuter nominative, usually singular, while its object is in the case which the finite verb would govern. The agent, if expressed, is usually in the dative, but is sometimes in the accusative as if dependent upon δεῖ, which has a meaning similar to that contained in these verbals, *one must.* Thus ἀσκητέον σοι τὴν ἀρετήν *you must cultivate virtue,* τοὺς φίλους εὐεργετητέον, τὴν πόλιν ὠφελητέον, τῶν βοσκημάτων ἐπιμελητέον *one must do favors for one's friends, benefit one's state, and care for one's cattle,* τὸν βουλόμενον εὐδαίμονα εἶναι σωφροσύνην διωκτέον καὶ ἀσκητέον *he who desires to be happy must pursue and cultivate temperance.*

488. ἄν in Attic. — Attic, which does not employ κέ(ν), has the following unhomeric uses of ἄν:

1) With past tenses, apparently as present conditional, as πολλοῦ ἂν ἄξιον ἦν τὸ πλουτεῖν εἰ καὶ τὸ χαίρειν αὐτῷ συνῆν *it would be worth a great deal to be wealthy if joy were associated with it.*

2) With past tenses it takes the place of the iteratives in -σκον, which are not found in Attic Greek, as ἔτρεπεν ἄν = τρέπεσκεν, ἔτρεψεν ἄν = τρέψασκεν.

3) The subjunctive with ἄν is found in general statements which are valid also for the future, where English employs the indicative present, as μαινόμεθα πάντες ὁπότ' ἂν ὀργιζώμεθα, *we are all mad when we are angry.*

489–500. These sections, which are omitted from this book for the sake of brevity, refer to the standard Greek grammars. Those wishing to learn Attic Greek should now read some good Attic author, with a few sections from the grammar each day till the most important fundamentals of Attic Greek become thoroughly familiar. *Bon voyage!*

GRAMMAR

I. PHONOLOGY

501. The Greek alphabet has twenty-six letters:

Form	Sound	Name	
Α α	*a* as in *f*a*ther* (when short as in *a*ha)	ἄλφα	alpha
Β β	*b* as in *b*ite	βῆτα	beta
Γ γ	*g* as in *g*et (*never* soft as in obli*g*e)	γάμμα	gamma
Δ δ	*d* as in *d*eal	δέλτα	delta
Ε ε	*e* as in r*e*d	εἶ, ἒ (ἓ ψιλόν)	epsilon
Ϝ[1] ϝ	*w* as in *w*ine	ϝαῦ [1]	vau (digamma)
Ζ ζ	*zd* as in Ahura Ma*zd*a	ζῆτα	zeta
Η η	*ê* as in Fr. f*ê*te (open *e*)	ἦτα	eta
Θ θ	*th* as in *th*ick (originally *t* + *h*)	θῆτα	theta
Ι ι	*i* as in mach*i*ne (when short as *i* in h*i*t)	ἰῶτα	iota
Κ κ	*k* as in *k*ill	κάππα	kappa
Λ λ	*l* as in English, but with a trill	λάμβδα	lambda
Μ μ	*m* as in *m*et	μῦ	mu
Ν ν	*n* as in *n*et	νῦ	nu
Ξ ξ	*x* as in wa*x*	ξεῖ (ξῖ)	xi
Ο ο	*o* as in r*o*se (Fr.), (closed *o*)	οὖ, ὂ (ὂ μῑκρόν)	omicron
Π π	*p* as in *p*ie	πεῖ (πῖ)	pi
Ϙ[1] ϙ	*k* as in *k*ale	ϙόππα [1]	koppa
Ρ ρ	Fr. or Ger. trilled *r*	ῥῶ	rho
Σ σ ς[2]	*s* as in *s*it	σίγμα	sigma
Τ τ	*t* as in *t*ie	ταῦ	tau
Υ υ[3]	*u* as in pr*u*ne (better as Fr. *ou*, *sou*)	ὖ (ὖ ψιλόν)	upsilon
Φ φ	*ph* as in so*ph*omore (originally *p* + *h*)	φεῖ (φῖ)	phi
Χ χ	*ch* as in lo*ch* or do*ch* (originally *c* + *h*)	χεῖ (χῖ)	chi
Ψ ψ	*ps* as in lip*s*	ψεῖ (ψῖ)	psi
Ω ω	*o* as in Fr. *or* (open *o*)	ὦ (ὦ μέγα)	omega

1, 2, 3: see next page for footnotes.

502. Only the capitals were used in antiquity, the small letters being introduced by mediæval copyists of Greek manuscripts.

503. The vowels are: *a*, *ε*, *η*, *o*, *ω*, *pure vowels*, and *ι*, *υ*, *ϝ*, *semi-vowels*.

504. The diphthongs are:

αι pronounced as *ai* in *a*isle.
αυ " " *ou* in h*ou*se (or rather as *au* in Ger. H*au*s).
ει " " *ei* in fr*ei*ght (or better still, pronounce both vowels, *ε* + *ι*, but fuse them into a single syllable *ěi*, with the accent on the first part).
ευ " " *eh* + *oo* in sp*oo*n, but fused into one syllable, somewhat as *eu* in Fr. fl*eu*r.
ηυ " " *ê* + *ou* in s*ou*, but fused into one syllable.
οι " " *o* + *ι* " " " " "
ου " " *o* + *υ* " " " " "
υι " " *we* in *we* (or rather as *oui* in Fr. Louise).
ωυ " " *ō* + *ou* in s*ou*, but fused into one syllable.

505. The *improper* diphthongs are *ᾳ*, *ῃ*, *ῳ*. These consist of a long vowel (*ᾱ*, *η*, *ω*) with an iota (*ι*), called *iota subscript*, written beneath, unless the first of these vowels is a capital, in which case the iota is written in the line, as *ᾠχετο* = *Ὤιχετο* = ΩΙΧΕΤΟ *went*.

NOTE. — Whenever by inflection (626) or otherwise an iota follows immediately after *ᾱ*, *η*, or *ω*, it regularly becomes iota subscript (505), thus producing an improper diphthong.

506. These diphthongs are usually pronounced the same as *ᾱ*, *η*, and *ω* respectively, although in Homeric times the iota was probably sounded to some extent.

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[1] *ϝ* and *ϙ* are not ordinarily printed in Greek texts to-day, but both were common in the earlier period of the language; and a knowledge of the use of vau (or digamma, as it is sometimes called) is necessary in order to understand the metre of Homer, as well as to explain many irregular forms.

[2] *ς* at the end of a word; elsewhere *σ*, as *σαώσεις you will save*.

[3] As French *u*, or German *ü*, in later, classical Greek. For this sound, round the lips as though to pronounce *oo* in sp*oo*n, and with them in this position pronounce long *e* in *me*.

507. θ, ϕ, and χ may be pronounced as indicated above. In Homeric times they were pronounced somewhat as *t-h* in *fat-head*, *p-h* in *sap-head*, and *ck-h* in *thick-head*, respectively, but without the break noticeable in English between the two syllables.

508. The remaining consonants may be pronounced as specified in the list, but γ before μ, ν, γ, χ, κ, ξ is called *gamma-nasal*, and is pronounced as *n* in *song*, as κλαγγή *uproar*, pronounced clahngáy.

509. Mutes. — The letters π, β, ϕ; κ, γ, χ; τ, δ, θ are called *mutes* or *stops*.

510. They are divided into three *classes*, according to the part of the mouth most occupied in producing them:

Labial (lip) mutes (π, β, ϕ), called π-mutes.

Dental (teeth) mutes (τ, δ, θ), called τ-mutes (called also lingual (tongue) mutes.

Palatal (palate) mutes (κ, γ, χ) called κ-mutes (called also guttural (throat) mutes).

511. Mutes of the same class are called *cognate*, as being pronounced by the *same* organs of speech; lips (labials), tongue and teeth (linguals, dentals), or palate and throat (palatals, gutturals).

512. The mutes are also grouped in three *orders*, according to the relative amount of expiratory force employed in making them:

Smooth mutes (π, τ, κ), called *tenues*.

Middle mutes (β, δ, γ), called *medials*.

Rough mutes (ϕ, θ, χ), called *aspirates*.

513. Mutes of the same order are said to be *coördinate*.

514. Nasals. — The nasals are μ, ν, and γ-nasal (508).

515. They may also be divided into three classes, corresponding to the three classes of mutes:

μ a labial.

ν a dental (lingual).

γ-nasal a palatal (guttural).

516. Liquids. — The liquids are λ and ρ, to which are sometimes added the nasals, μ and ν.

517. Spirants. — The spirants are σ and $\digamma$.

518. Double Consonants. — The double consonants are ζ (= *zd*), ξ (= $\kappa\sigma$, $\gamma\sigma$, $\chi\sigma$), and ψ (= $\pi\sigma$, $\beta\sigma$, $\phi\sigma$).

519. Quantity. — The vowels η and ω are always long; ϵ and o are always short, while α, ι, and υ are sometimes long and sometimes short, and hence are called *doubtful* vowels.

520. When the doubtful vowels are long in this text, it will be indicated (except in the direct quotations from Homer) by their having the mark (¯) placed over them, as $\theta\epsilon\acute{\alpha}$ *goddess*. This mark will not be placed over vowels having the circumflex accent (534), as they are always long (537).

521. Diphthongs, including improper diphthongs (505), are always long.

522. A *syllable* is long *by nature* when it contains a long vowel or a diphthong. It is long *by position* when its vowel is followed by two or more consonants, or by a double consonant (518).

523. One or both of the consonants which make a syllable long by position may come in the following word.

524. If a mute (509), followed by a liquid (516), or by the nasals μ or ν, comes after a short vowel, and the mute and liquid (or nasal) come within the same word or the same part of a compound, the syllable is *common*, that is, it may be either long or short, according to the requirements of the verse.

525. Sometimes, under the verse ictus (1183), a short vowel followed by λ, μ, ν or ρ (occasionally σ or $\digamma$) forms a syllable long by position, in which case these consonants seem to have been doubled in pronunciation, and are sometimes so written.

526. If $\digamma$ and another consonant come after a short vowel, the syllable is *common*, *i.e.* either long or short (524). Such syllables are regularly long only under the verse ictus (1183, 1171, 1168); otherwise, usually short.

527. Breathings. — Every vowel at the beginning of a word must have either the *smooth breathing* (᾽) or the *rough breathing* (῾), written over it if it is a small letter, and before it if it is an

initial capital followed by small letters. If the entire word is written in capitals, the breathing is omitted.

528. The rough breathing, called *aspiration*, shows that *h* was sounded before the vowel, as ἱστός *loom, mast* (pronounced *histŏs*).

529. Initial ρ always has the rough breathing; initial υ usually has it.

530. The smooth breathing denotes that the vowel was sounded without the *h*, as ἐμός *my, mine* (pronounced *emŏs*).

531. A diphthong, except an improper one (505) at the beginning of a word takes the breathing over its second vowel, as Αὐτός (αὐτός) *self* (pronounced *owtŏs*), Υἱός (υἱός) *son* (pronounced *hwēŏs*).

532. Improper diphthongs take the breathing over the first vowel when it is a small letter, and before it when it is an initial capital followed by small letters (505).

533. In compounds no word is written with a breathing unless it be initial, even though it originally had it, as ξυνίημι (ξύν + ἵημι) *bring together, hearken to.* In such cases the rough breathing should be pronounced.

534. Accents. — There are three accents, the acute (´), the grave (`), and the circumflex (ˆ), as βουλή *a plan*, βουλὴ καλή *a good plan*, μῆνις *wrath.*

535. These accents are all ordinarily pronounced alike, by stressing the accented syllable, as in English. In ancient Greek they seem to have represented a difference of pitch.

536. The acute accent can stand on one of the last three syllables only of a word, the circumflex on one of the last two only, and the grave on the last only.

537. The circumflex accent can stand only over a long vowel or a diphthong.

538. If diphthongs (except improper ones, 505) have either the accent or breathing, or both, these must come over the second vowel, as αὐτούς *themselves*, οὕνεκα *because*, οὗτος (Οὗτος) *this.*

539. For improper diphthongs, these come over the first vowel if it is written in small letters, and before it if it is an initial capital followed by small letters (505).

540. If a vowel or a diphthong has both the accent and breathing, the acute and grave *follow* the breathing, while the circumflex is placed *over* the breathing, as ἄναξ *king, protecting lord,* ὕστερον *afterward(s),* ὣς ἔφατο *thus he spoke,* ἶφι *mightily, with might.*

541. If the accented vowel is initial, the accent as well as the breathing stands over it if it is a small letter and before it if it is a capital followed by small letters, as Ἄιδι *to Hades,* Ὄλυμπος *Olympus,* ἄλγος *grief, pain, woe.*

542. If the entire word is written in capitals, both breathing and accent are omitted.

543. The last syllable of a word is called the *ultima,* the last but one the *penult,* and the last but two the *antepenult.*

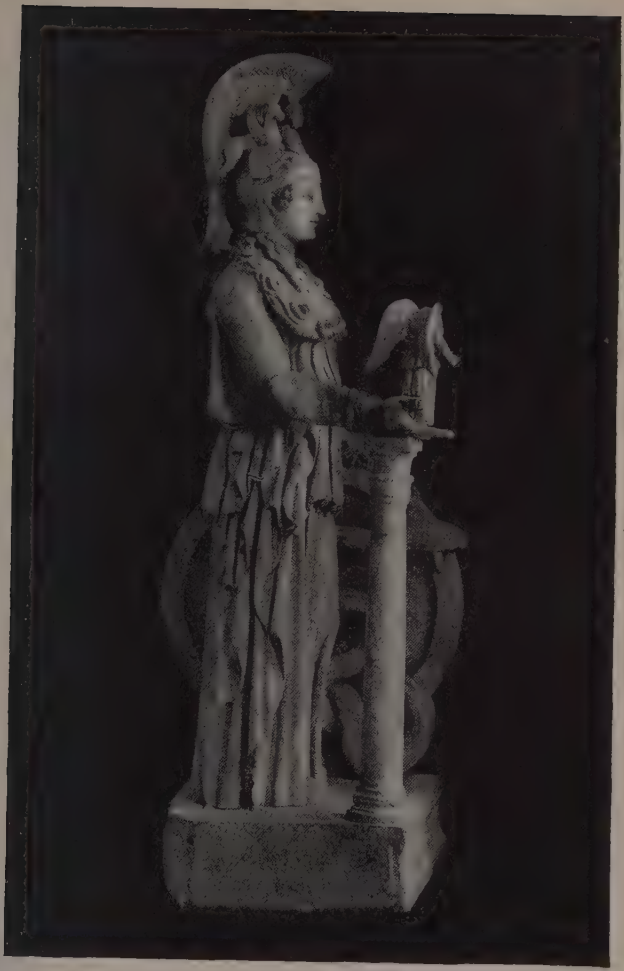
544. The antepenult when accented must have the acute, but it cannot have the accent if the last syllable is long by nature (522), or ends in either of the double consonants ξ or ψ, as ἑλώριον *booty,* but ἑλωρίου (gen.) *of booty.*

545. An accented penult has the circumflex if it is long by nature (522), while the ultima is short by nature, as σκῆπτρον *sceptre.*

546. An accented ultima may have the acute when short, as κᾱλός *good,* the acute or circumflex when long, as ψῡχή *soul,* ψῡχῆς (gen.) *of a soul.*

547. Final αι and οι are counted short when determining the accent, except in the optative and in οἶκοι (loc.) *at home,* as μῦθοι (545) *words,* θάλασσαι (544) *seas.* These diphthongs are regularly long in metrical quantity, and must be so treated when reading the verse, although considered short when determining the accent.

548. Verbs regularly have the *recessive* accent, that is, their accent is thrown as far back to the left as the rules of accent will allow. For exceptions see 902.



ATHENA PARTHENOS

National Museum, Athens

Found at Athens in 1880. A marble statuette copy of Athena by Phidias, placed in the Parthenon in 438 B.C. The original, nearly forty feet high, had ivory for the face, feet, and hands, and gold for the drapery and accessories.

549. A word with the acute on the last syllable is called *oxytone* (sharp-toned).

550. Oxytones change the acute to the grave before other words, not separated by punctuation marks, in the same sentence, except before enclitics (553), elided syllables (575), or the interrogative pronoun *τίς, τί who? which? what?* as *ἀνά up, up through*, but *ἀνὰ στρατόν up through the camp.*

551. Proclitics. — Some monosyllables have no accent of their own and are closely attached to the following word, as *ἐν χερσίν in his hands*, where *ἐν* has no accent of its own, just as in the ordinary use of the (unemphatic) definite and indefinite article in English. These words in Greek are called *proclitics*, and are accented only —

1) when followed by an enclitic (553);

2) at the end of a sentence;

3) *εἰς (ἐς) into, to, ἐκ (ἐξ) out of, from, ἐν in*, and *ὡς as*, when they follow the words they modify.

552. The proclitics are:

1) The forms *ὁ, ἡ, οἱ, αἱ* of the pronoun (usually called the "article," from its use in later Greek, 765, 481).

2) The prepositions *εἰς (ἐς) into, to, ἐκ (ἐξ) out of, from*, and *ἐν in*, except when they follow the word they modify.

3) The conjunctions *εἰ if*, and *ὡς as, that* (also a preposition *to*), except when it means *thus*, or when it follows its noun.

4) The adverb *οὐ (οὐκ, οὐχ) not*, except at the end of a sentence.

553. Enclitics. — An *enclitic* is a word which regularly loses its own accent, and is pronounced as if it were a part of the preceding word, as *οἰωνοῖσί τε and for the birds*, where *τε (τέ)* has lost its accent, which has become attached to the last syllable of the preceding word.

554. The enclitics are:

1) The personal pronouns *μεῦ, μοί, μέ, σεῦ (σέο), σοί (τοί), σέ, ἕο (εὗ), ἕθεν, οἷ, ἕ, σφί(σι), σφίν, σφέ, σφάς (σφᾶς), σφέα(ς), σφωΐν, σφωέ, σφέων, μίν.*

2) The indefinite pronoun *τὶς, τὶ some (one), any (one), something, anything*, in all its forms (but not *ἄσσα = τινὰ*).

3) The indefinite adverbs πού (ποθί), πῄ, ποί, ποθέν, ποτέ, πώ, πώς.

Note. — When used as interrogatives, the pronouns τίς, τί *who? which? what?* and the adverbs πού (πόθι), πῇ, ποῖ, πόθεν, πότε, πῶ, πῶς, have the accent here given, which they never lose.

4) The present indicative of εἰμί *be*, and of φημί *say* (except ἔᾱσι, the 3d pl. of εἰμί and possibly the second singular φῄς of φημί).

5) The particles γέ, τέ, τοί, πέρ, νύ(ν), κέ(ν), θήν, ῥά.

6) The pronominal suffix -δε, the local suffix ("preposition") -δε, and the adverbial suffix -θε (as εἴθε, αἴθε).

555. An enclitic does not lose its accent in the following cases:

1) When it is dissyllabic and follows a word which has the acute on the penult.

2) When the preceding vowel is elided (575).

3) When there is no preceding word.

4) When there is an emphasis on the enclitic.

556. ἐστί(ν) is written with an accent on the first syllable (ἔστι) when:

1) It comes at the beginning of a sentence or of a verse of poetry:

2) It denotes *possibility* or *existence*.

3) It is preceded by οὐκ, εἰ, καί, ὡς, μή, ἀλλ', or τοῦτ'.

557. When an enclitic is followed by one or more enclitics in the same sentence, each except the last receives the acute accent on its final syllable from the enclitic following.

558. When a word is compounded with an enclitic, it is accented as though they were separate, as οὔτε (οὐ + τε), ἥδε (ἥ + δε), οἵδε (οἵ + δε), etc.

559. In the following cases the word before an enclitic keeps its own accent, and never changes the acute to the grave:

1) If it has an acute on the antepenult (543), or the circumflex on the penult (543), it adds an acute on the ultima (543) as a second accent.

2) If it has the acute on the penult (543), or the circumflex on the ultima (543), no change is made.

NOTE. — *Remember that two acute accents cannot stand on successive syllables.*

3. If it is a proclitic or an enclitic, it takes the acute on the ultima (543).

560. Syllables. — A Greek word has as many syllables as it has vowels and diphthongs. In dividing a word into syllables, single consonants, combinations of consonants which can begin a word, and a mute (509) followed by μ or ν are usually placed at the beginning of the syllable. Other combinations of consonants are divided, as ἄν-θρω-πος *man*, φα-ρέ-τρη *quiver*, μά-χε-σθαι *to fight*, ἔ-χω *I have*, θά-λασ-σα *sea*, Ἀγ-α-μέ-μνων *Agamemnon*. Compound words are divided according to their original parts, as ξυν-έ-ηκε *brought together* (a compound of ξύν and ἔηκε, from ξυνίημι = ξύν + ἵημι = ξυν-ί-η-μι).

561. Movable Consonants. — The following words are sometimes spelled with and sometimes without a final ν, called *ν-movable:*

1) All words (except ἐσσί), ending in -σι, including -ξι and -ψι.

2) All verbs of the third person singular ending in -ε.

3) The third singular of the pluperfect ending in -ει (originally -εε, 584, 2; 585).

4) The verb ἐστί, and the particles κέ and νύ, all of which are enclitics (553, 554).

5) The dative plural of the personal pronouns ἄμμι, ὔμμι, σφί, σφίσι.

6) The endings φι and θε, mostly adverbial.

7) The pronoun ἐγώ *I*.

562. This nu-movable comes regularly in all these words at the end of a line of poetry and at the end of a sentence, and always when the end of a verse coincides with the end of a sentence. Elsewhere the word may be spelled with or without it, according to the pleasure of the writer or the requirements of the verse.

563. Similarly some adverbs had a movable sigma at the end, as πολλάκι(ς) *often*, and others ending in -κι(ς), μεσ(σ)ηγύ(ς), ἀτρέμα(ς), ἀντικρύ(ς), ἰθύ(ς), μέχρι(ς), ἄχρι(ς), ἀμφί(ς), οὕτω(ς), πώ(ς), ἐκ (ἐξ).

564. Variant Spellings. — The following words were spelled at times with a single sigma, and at times the sigma was doubled:

1) The future and aorists of verbs with stems (630) ending in a short vowel, or in a short vowel followed by a consonant.

2) The ending of the dative plural of the third declension.

3) The words ὅσ(σ)ος, ὅποσ(σ)ος, ὁσ(σ)άκι, τόσ(σ)ος, τοσ(σ)άκι, τόσ(σ)οσδε, τοσ(σ)οῦτος, μέσ(σ)ος, πρόσ(σ)ω, πρόσ(σ)οθε(ν), ὀπίσ(σ)ω, νεμεσ(σ)άω, νεμεσ(σ)ητός, νέμεσ(σ)ις, and Ὀδυσ(σ)εύς in all its cases.

565. In the same way, other words were spelled with a single or a double consonant, as ὅπ(π)ως, ὅπ(π)η, Ἀχιλ(λ)εύς, ὅ(τ)τι.

566. Many words beginning with λ, μ, ν, ρ, and σ are often spelled with these letters doubled when they are brought before a short vowel by composition or inflection, as ἐπέσσυται (ἐπί, σεύομαι), ἔμμορε (μείρομαι), ἔλλαβε (λαμβάνω), ἔρρεε (ῥέω), ἀπεν(ν)ίζοντο (ἀπό, νίζω) (525).

NOTE. — These letters were sometimes doubled in pronunciation, although it was not represented graphically (525, 526).

567. A few words were spelled with or without a final vowel:

1) -ι; ἐν(ί), οὐκ(ί), π(ρ)οτί = πρός; 2) -α; ἀν(ά), κατ(ά), παρ(ά).

568. The following words were spelled with and without τ or θ: π(τ)όλις, π(τ)όλεμος, μαλ(θ)ακός, διχ(θ)ά, τριχ(θ)ά.

569. The following words were spelled with or without initial σ: (σ)κεδάννῡμι, (σ)μῑκρός, σῦς (ὗς), συφορβός (ὑφορβός), Σελλοί (Ἕλλοι). See 603–604.

570. Some double forms are: μία (ἴα) *one*; γαῖα (γῆ) *earth, land, country*; λείβω (εἴβω) *drip, drop, pour*; ἐρί(γ)δουπος *loud-roaring, resounding*; ξύν, σύν *together, with.*

571. Variations in Quantity. — Some words have a syllable which may be either long or short (sometimes, but not always, represented by a difference in spelling), according to metrical convenience (525, 1168), as Ὄλυμπος (Οὔλυμπος), ὄνομα (οὔνομα), κολεόν (κουλεόν), ὄρος (οὖρος), ἀνήρ (ἄνήρ), Ἀπόλλων (Ἄπόλλων), εἰλήλουθα (ἐλήλυθα), εἵνεκα (ἕνεκα), μήν (μέν), ἔταρος (ἑταῖρος), ἀτάρ (αὐτάρ), πολύς (πουλύς).

572. A diphthong or a long vowel, which precedes another vowel in the same word, is often shortened in pronunciation,

as *υἱός son* (A, 499), where the meter requires the first syllable to be pronounced short. In the following examples the difference in pronunciation is indicated by the spelling also:

Θησῆα	becomes	*Θησέα*
ἑστηότος	"	*ἑσταότος*
Ἄρηος	"	*Ἄρεος*
νηός, νῆα, νῆες, νηῶν, νήεσσι, νῆας	"	*νεός, νέα, νέες, νεῶν, νέεσσι, νέας*
ηὗς	"	*ἑύς*
ἥαται	"	*ἕαται*
κείαται	"	*κέαται*
**βασιληυς, *Ζηυς*, etc. (nouns in *-*ηυς*)	"	*βασιλεύς, Ζεύς*, etc. (nouns in *-εύς*)

573. Metathesis of Quantity. — *ᾱο* and *ηο* often become *εω* by an exchange (metathesis) of quantity; that is, the long vowel (*ᾱ, η*) becomes short (*ε*), while the short vowel (*ο*) becomes long (*ω*).

574. The accent is not affected by metathesis of quantity, but remains as it was before the metathesis took place. Thus *Πηληιάδᾱο* becomes *Πηληιάδεω*, *Βριάρηος* becomes *Βριάρεως*, etc.

575. Elision. — A *short* final vowel (very rarely the diphthongs *αι* and *οι* also) is regularly dropped when the next word begins with a vowel or a diphthong. This is called *elision*. An apostrophe (') marks the omission, as *στέμματ' ἔχων* (for *στέμματα ἔχων*) *having fillets*, *οἴκαδ' ἱκέσθαι* (*οἴκαδε ἱκέσθαι*) *to arrive home*, *ἐπ' ὤμων* (*ἐπὶ ὤμων*) *on his shoulders*.

576. NOTE. — When a final short vowel, preceded by one or more vowels in the same word, is elided, only the last vowel is lost, and the other vowels remain unchanged, as *μῡρί' Ἀχαιοῖς*.

577. The most frequent occurrences of elision are in:

1) Words of one syllable ending in *-ε*, as *γέ, δέ, κέ, τέ*.

2) Prepositions and conjunctions of two syllables, as *ἀλλά, ἀμφί, ἐπί, παρά*.

3) Some common adverbs, as *μάλα, τάχα, ἅμα, ἔτι, ἔπειτα, εἶτα*.

578. In the following words elision does not usually take place:

1) *ἄχρι, μέχρι, περί, πρό, ὅτι, τί* and its compounds.

2) Monosyllables (except those ending in -ε, and a very few others, as σά, ῥά, and (rarely) σοί, τοί, μοί).

3) Words ending in -ν.

579. Elision occurs also in the formation of compound words, but then without the apostrophe to mark it, as ἐπευφήμησαν (ἐπὶ εὐφήμησαν) *they shouted assent.*

580. When the following word begins with a vowel, preceded by ϝ, elision does not ordinarily take place, as ἐνὶ οἴκῳ = ἐνὶ ϝοίκῳ *in (our) home;* but ἐὺ δ' ϝοίκαδε *happily home(ward).*

581. ϝ, a semi-vowel corresponding to Eng. *w*, thus varied between its consonantal and vocalic value (cf. 526).

582. A smooth mute (512) brought before a rough breathing (527) by elision (575) is changed to the *cognate* rough mute (511–512). Thus κ before a rough breathing becomes χ, τ becomes θ, and π becomes φ, as αἰδεῖσθαί θ' ἱερῆα *and to reverence the priest,* for αἰδεῖσθαί τε ἱερῆα; ὤχ' ἑκατόγχειρον καλέσασ' ἐς μᾶκρὸν Ὄλυμπον *quickly having summoned the hundred-handed (giant) into lofty Olympus,* for ὧκα ἑκατόγχειρον, etc.; ἀφίει *he sent (him) away,* for ἀπο-ἰει.

583. If an accented final syllable of a *preposition* or a *conjunction* is elided (575), the accent of the word is lost with the elided syllable. Other words so accented throw the accent back on the preceding syllable, but do not change the acute to the grave (534, 550).

584. Contraction. — When one vowel follows another vowel in the same word, contraction sometimes (but not usually) takes place. When vowels are thus contracted, the following are the rules:

1) Vowels which regularly form diphthongs do so, as α + ι = αι, ο + ι = οι, etc.

NOTE. — Observe that the long vowels ᾱ, η, ω, when followed by ι regularly form the improper diphthongs ᾳ, ῃ, ῳ (505).

2) Two *like* sounds unite in the common long sound, that is, two a-sounds (α), two e-sounds (ε, η), two i-sounds (ι), two

o-sounds (ο, ω), or two u-sounds (υ), unite to form the common long (ᾱ, η, ῑ, ω, ῡ) sounds, *except* εε *becomes* ει, *and* οο *becomes* ου.

3) An o-sound absorbs an a-sound or an e-sound and becomes long ο (ω), *except* εο *gives* ευ, *while* οε *becomes* ου.

4) If an a-sound comes together with an e-sound, the one which comes first absorbs the other and becomes long (ᾱ, η).

5) A vowel coming before a diphthong beginning with the same vowel may be absorbed, and ε may be absorbed before οι. In other cases a vowel before a diphthong may be contracted with the first vowel of the diphthong, a following iota becoming iota subscript (505), and a following υ disappearing.

585. TABLE OF CONTRACTIONS

α + α = ᾱ	ε + ᾱ = η	η + ε = η	ο + ῃ = οι
ᾱ + α = ᾱ	ε + αι = ῃ	η + ει = ῃ	(rarely ῳ)
α + ᾱ = ᾱ	(rarely αι)	(rarely η)	ο + ι = οι
α + αι = αι	ε + ε = ει	η + η = η	ο + ο = ου
α + ῳ = ῳ	ε + ει = ει	η + ῃ = ῃ	ο + οι = οι
α + ε = ᾱ	ε + η = η	η + ι = ῃ	ο + ου = ου
α + ει = ᾳ	ε + ῃ = ῃ	η + οι = ῳ	ο + υ = ου
(rarely = ᾱ)	ε + ι = ει	ι + ε = ῑ	ο + ω = ω
α + η = ᾱ	ε + ο = ευ	ι + ι = ῑ	ο + ῳ = ῳ
α + ῃ = ᾳ	ε + οι = οι	ο + α = ω	υ + ι = ῡ
ᾰ + ι = αι	ε + ου = ευ	(rarely ᾱ)	υ + υ = ῡ
ᾱ + ι = ᾳ	ε + υ = ευ	ο + αι = αι	ω + α = ω
α + ο = ω	ε + ω = ω	ο + ε = ου	ω + ε = ω
α + οι = ῳ	ε + ῳ = ῳ	ο + ει = οι	ω + ι = ῳ
α + ου = ω	η + α = η	(rarely ου)	ω + ο = ω
α + ω = ω	η + αι = ῃ	ο + η = ω	ω + ω = ω
ε + α = η			

586. Somewhat akin to contraction is *synizesis*, which takes place when two successive vowels which do not form a diphthong are pronounced as one syllable for the sake of the meter, as Πηληιάδεω *of the son of Peleus*, where -δεω must be pronounced as one syllable; θεοὶ δοῖεν *may the gods grant*, where θεοὶ is also pronounced as one syllable. Or the two syllables forming synizesis may come in separate words, as δὴ οὕτως *thus*, pronounced as two syllables, or as δὴ αὖ *again*, pronounced as one syllable.

587. Crasis. — A vowel or a diphthong which ends a word may be contracted and combined into a single syllable with the vowel which begins the word following. This is very rare in Homer. A *coronis* (᾽) is usually placed over the syllable contracted, as τἄλλα *the other* (*parts*), for τὰ ἄλλα.

588. In crasis the first word loses its accent, while the accent of the second remains, which may change however from the acute to the circumflex, if the rules of accent require it, because of the long syllable which arises from it.

589. When two or more syllables are contracted into one, if either had an accent before contraction, the contracted syllable has one.

590. In the case of the contracted penult (543) or antepenult (543), the accent follows the regular rules.

591. A contracted ultima (543) takes the acute accent if it had the acute before contraction. If the penult (543) had the acute and is contracted with the ultima, the ultima takes the circumflex.

592. Syncope is the suppression of a short vowel within a word, as τίπτε; *why in the world ?* for τί ποτε.

593. Ablaut. — In many words which are closely related occurs a change (sometimes disappearance) of the vowel, as in Eng. *sing, sang, song, sung.* This is known as *Ablaut* (*Vowel Gradation*).

594. Ablaut has *strong grades* and a *weak grade*, in the latter of which the vowel (sometimes) does not appear (*disappearing grade*).

595. The most important grades are :

	Strong	Weak
1)	ε, ο	—, or α
2)	ᾱ (usually η in Homer), ω	α
3)	η, ω	ε, α
4)	ὼ	ο
5)	ει, οι	ι
6)	ευ, ου	υ

Note. — (5) and (6) are really part of (1), being the short vowels ε, ο combined with ι and υ, forming the diphthongs ει, οι.

596. EXAMPLES. — 1) **βέλ-ος** *missile*, **ἑκη-βόλ-ος** *free-shooter*, **ὑπο-βλή-δην** *breaking in, shooting in*, **βάλ-λω** *shoot, hurl*; **φέρ-ω** *bear*, **βουλη-φόρ-ος** *counsel-bearing*, **δί-φρ-ος** *chariot* (*bearer, carrier*), **φαρ-έτρη** *quiver* (*arrow-carrier*). 2) **φη-μί** (originally **φᾱ-μί**, 621) *I speak*, **φω-νέω** *I lift up the voice, speak*, **ἔ-φα-το** *he spoke*. 3) **τί-θη-μι** *I put, place*, **θω-ή** *fine* (*penalty placed upon one*), **τί-θε-μεν** *we place*: **ῥήγ-νῡμι** *I break*, **ἔρ-ρωγ-α** *I broke*, **ἐρ-ράγ-η** *it was broken*. 4) **δῶ-ρον** *gift*, **δό-σις** *gift*. 5) **λείπ-ω** *I leave*, **λέ-λοιπ-α** *I have left*, **ἔ-λιπ-ον** *I left*. 6) **ἐ-λεύ-σομαι** *I shall come*, **εἰλή-λουθ-α** *I have come*, **ἦ-λυθ-ον** *I came*.

597. Sonant Consonants. — In an earlier stage of the language, the liquids (λ, ρ) and μ, ν of the nasals were often vocalic (sonant); that is, they were used as vowels in certain combinations. In this case they are ordinarily written with a small circle underneath, to distinguish them from the consonantal λ, ρ, μ, ν.

598. In Greek as we know the language:

1) Vocalic λ (l̥), becomes consonantal (λ) and a strengthening vowel is developed either before or after, as **ἔσταλμαι** *I am sent*, for an earlier **ἐστλμαι**; **πίμπλαντο** *were filled*, for an earlier **πι(μ)-πλ̥ντο**; **πολύς** *much*, for an earlier **πλ̥ς**.

2) Similarly vocalic ρ (r̥) becomes consonantal (ρ), and a strengthening vowel is developed either before or after it, as **καρδίη**, **κραδίη** (= **καρδίᾱ**, **κραδίᾱ**, 621) *heart*, for an earlier **κr̥διᾱ**, **καρτερός**, **κρατερός** *strong, harsh*, for an earlier **κr̥τερος**.

3) Vocalic μ (m̥) becomes short **α**, as in **δέκα** *ten*, for an earlier **δεκμ̥**, **ἔλῡσα** *I loosed*, for an earlier **ἐλῡσμ̥**.

4) Vocalic ν (n̥) also becomes short **α**, as in the ending **-α** of the accusative singular, and the ending **-ας** of the accusative plural, masculine and feminine, of the third declension, for an earlier **-n̥** and **-n̥ς**. Compare **πόδα** (acc. sing.) *foot* with Lat. pedem, which is for an earlier **ποδ̥** (pedm̥). It occurs commonly elsewhere, as **εἰρύαται** *they protect*, for **εἰρυ̥ται**, **βαθύς** *deep*, **ἔπαθον** *I suffered*, for earlier **βn̥θυς**, **ἐπn̥θον**.

NOTE. — Occasionally the vocalic nasals μ, ν (m̥, n̥) became consonantal (μ, ν), with or without the development of a strengthening vowel, as **βένθος** *depth*, **πένθος** *woe*, for earlier **βn̥θος**, **πn̥θος**.

599. In the case of the development of a short strengthening vowel, two spellings of the same word often arose, or else different forms of the same stem were used, as *κρατερός, καρτερός strong, harsh; καρδίη, κραδίη heart; ἔβαλον I hurled, ἐβλήθην I was hurled.*

600. Consonantal ι. — Many Greek words earlier had a consonantal (semi-vocalic) ι, sounded as *i* in *onion*, and written ι̯. Its loss when following the final consonant of the stem of a word caused the following changes in spelling:

λι̯ = λλ; κι̯, χι̯ = σσ; τι̯, θι̯ = σσ (sometimes σ); δι̯ = ζ between vowels; γι̯ = ζ after a vowel; γι̯ = δ after a consonant; ανι̯, αρι̯, ονι̯, ορι̯ = αιν, αιρ, οιν, οιρ; ενι̯, ερι̯, ινι̯, ιρι̯, υνι̯, υρι̯ = ειν, ειρ, ῑν, ῑρ, ῡν, ῡρ.

601. Compensative Lengthening. — The loss of one or more consonants in a word usually occasions the lengthening of the preceding vowel. This is called *compensative lengthening.* When it takes place, α, ῑ, ῡ = ᾱ, ῑ, ῡ; ε = ει; ο = ου.

602. Consonantal υ. — ϝ (vau, digamma) was simply a consonantal (semi-vocalic) υ (just as *w* in English usually represents a consonantal *u*), and one often becomes the other in Greek, as may be seen from the declension of such forms as *βασιλεύς (*βασιληυς) king, νηῦς ship,* and *βοῦς (*βωυς) ox, cow,* of which the genitives are *βασιλῆος, νηός, βοός* (for an earlier *βασιληϝος, νηϝος, βωϝος*) (572). The final υ of the stem (630) of these words thus first became ϝ and was then lost.

Note. — In a few words ϝ became υ and remained, as *ἀπούρᾱς having taken away* (= *ἀποϝρᾱς*), *αὐέρυσαν they drew up* (the heads of the victims) (= *ἀϝερυσαν* = *ἀϝϝερυσαν* = *ἀνϝερυσαν*).

603. Loss of Sigma. — The rough breathing (527) in Greek often represents a lost sigma. A sigma between two vowels usually became the rough breathing (compare the change of intervocalic *s* to *r* in early Latin) and was then lost.

604. Compare

GREEK	ὑπέρ *over*	ἅλς *the (salt) sea*	ἵστημι *stand*
LATIN	super	sal	sisto
GREEK	ἥμι *half*	ἕξ *six*	ἑπτά (ἑπτμ 597, 598, 3) *seven*
LATIN	semi-	sex	septem
GREEK	ἕδος *seat*	ἑ *self*	ἠώς (ἀϝ-ώς) *dawn*
LATIN	sedes	se	aurora (ausosa)
GREEK	ὁμός *similar*	ἅλλομαι (ἁλ-) *leap*	ὕπνος *sleep*
LATIN	simi-lis	salio	somnus (sopnos, cf. sopor)
GREEK	ὅς, ἥ, ὅν (ϝος, ϝη, ϝον) *one's own*		γένεος *of a race* (γενε-ός)
LATIN	suus, sua, suum		generis (genesis)
GREEK	genitive plural ending, feminine, 1st decl. ᾱων (ᾱ-ών)		
LATIN	" " " " " "		ārum (āsum)

605. Final Consonants. — The only consonants which can stand at the end of a word are ν, ρ, and ς (including ξ and ψ). Other consonants coming at the end of a word are dropped, as δῶμα *house* (for δωματ); ὑπόδρα *askance, scowlingly* (for ὑποδρακ-ς ἔλυε for ἐλυετ. Cf. amat, amabat, etc.

606. ἐκ (ἐξ) *out of, from*, and οὐκ (οὐχ) *not*, are apparent exceptions, but as proclitics (551) they are attached closely to the following word.

607. οὐ, οὐκ, οὐχ *not* are the variant spellings for this word according as it comes before a consonant, a smooth breathing, or a rough breathing, respectively. At the end of a sentence, clause, or verse, the form οὐκί is sometimes found.

608. Consonant Change. — There are certain changes which some of the consonants undergo, mostly in the nature of assimilation, that is, a consonant becomes similar to, or the same as the consonant following (*partial*, or *complete* assimilation).

609. Thus κάππεσον (καπεσον) *I fell* has complete assimilation of the τ to the following π, while in ἐπέμφθην (ἐπεμπθην) *I was conducted, sent*, there is only partial assimilation.

610. The most important of these changes are:

1) A labial (π, β, φ), or a palatal (κ, γ, χ) mute before a dental (τ, δ, θ) mute must be of the same order (512).

2) A dental (τ, δ, θ) mute before another dental mute becomes σ.

3) Before μ a labial mute (π, β, ϕ) becomes μ, while the palatal mutes κ and χ regularly become gamma-nasal (508), and a dental mute (τ, δ, θ) regularly becomes σ.

4) Before σ: a labial mute (π, β, ϕ) combines and becomes ψ.
a palatal mute (κ, γ, χ) combines and becomes ξ.
a dental mute (τ, δ, θ) is usually assimilated (608), becoming σ, and one σ is often dropped, as $\pi o \sigma(\sigma)\acute{\iota} = \pi o \delta \sigma \iota$ *with his feet.*

5) μ before a labial mute (π, β, ϕ) remains unchanged.

6) ν before a labial mute (π, β, ϕ) becomes μ.
ν before a palatal mute (κ, γ, χ) becomes gamma-nasal (508).
ν before λ, ρ is assimilated (608), becoming λ, or ρ respectively.

7) A smooth mute (512) before θ becomes a rough mute of the same class (510).

8) $\beta + \nu$ becomes $\mu\nu$; δ or $\tau + \pi$ becomes $\pi\pi$; $\delta + \lambda = \lambda\lambda$; $\lambda + \nu = \lambda\lambda$; $\nu + \mu = \mu\mu$.

9) $\tau + \iota$ (when ι is final, or medial followed by another vowel) usually $= \sigma\iota$, $\pi\lambda o \acute{\upsilon} \sigma \iota o \varsigma$ ($\pi\lambda o \hat{\upsilon} \tau o \varsigma$).

NOTE. — $\nu\tau$ before final ι becomes $\nu\varsigma$; the ν is then dropped and the preceding vowel lengthened by compensation, 601, 613.

611. Thus, with the exception of $\grave{\varepsilon}\kappa$ (*out of, from*) in composition, the only combinations of mutes which can occur are $\pi\tau$, $\kappa\tau$, $\beta\delta$, $\gamma\delta$, $\phi\theta$, $\chi\theta$, $\pi\phi$, $\kappa\chi$, and $\tau\theta$.

NOTE. — γ before κ, γ, χ, ξ is a nasal (508, 515) and not a mute.

612. When ν is brought before ρ by inflection (626) or composition, a δ is developed to assist the pronunciation. Similarly, when a μ is brought before ρ (or λ) a β is developed, as $\grave{\alpha}\nu\acute{\eta}\rho$, $\grave{\alpha}\nu$-$\delta\rho\acute{o}\varsigma$ ($\check{\alpha}\nu\rho o \varsigma$) *a man, of a man,* $\check{\alpha}\mu\beta\rho o \tau o \varsigma$ ($\grave{\alpha}$-$\mu\rho\tau o \varsigma$, 597), *immortal,* $\mu\acute{\varepsilon}\mu\beta\lambda\varepsilon\tau\alpha\iota$ ($\mu\varepsilon\mu\lambda\varepsilon\tau\alpha\iota$) *is a concern.* For a similar development in English compare *tender* (Lat. tenerum), *cinder* (Lat. cinerem), *number* (Lat. numerum), *humble* (Lat. humilem).

613. μ, ν, $\nu\tau$, $\nu\delta$, $\nu\theta$, ρ, λ before σ, and σ before ν are regularly dropped and the preceding vowel is lengthened by compensation (601).

614. In prepositional compounds, ἐν before λ, ρ, or σ remains unchanged, while σύν (ξύν) before σ becomes συσ-, and before σ + a consonant or before ζ becomes συ-.

615. μ before σ is dropped and the preceding vowel lengthened, or else the μ is doubled, as εἰμί (ἐσμι) *I am*, ἔμμεναι (ἐσμεναι) *to be*.

616. Words spelled with an initial ρ have this letter regularly doubled when by composition or inflection it comes to stand after a vowel (not a diphthong).

617. λ, μ, ν, and σ are often doubled under similar conditions (525, 566).

618. σ between consonants, except in compounds, is dropped.

619. If a syllable begins with an *aspiration* (a rough breathing, or a rough mute φ, θ, χ), the preceding syllable may not ordinarily have an aspiration, but becomes smooth, as τίθημι (θιθημι) *I put, place*, τρέφω (θρεφω) *I nurture*, πέφηνα (φεφηνα) *I shone*, ἔχω (ἑχω) *I have*. This is known as *dissimilation*.

NOTE. — This rule is not always observed in the formation of the aorist passive, where two rough mutes may begin successive syllables.

620. Dialects. — The Homeric poems are a mixture of two Greek dialects, Aeolic and Ionic, the bulk of the forms being Ionic. Certain apparent irregularities are due to the Aeolic element in them.

621. The long alpha (ᾱ) of the earlier language and found in most of the other Greek dialects regularly becomes η in Ionic Greek, as βουλή *desire, plan* (βουλά). Long alpha in the Homeric poems is regularly due to contraction (584–585), to compensative lengthening (601), or else is an Aeolic form.

622. Punctuation. — Greek punctuation differs from English in having the semicolon and the colon represented by a single dot above the line (·), while the interrogation mark has the same form as the English semicolon (;).

623. Transliteration. — So many Greek words have come into English through the medium of the Latin that the system of transliteration usually employed by the old Romans is the one commonly used for the mass of Greek words in our tongue.

625. Greek proper names are transliterated according to the foregoing rules. They are put into the nominative (639), and are pronounced by ignoring the Greek accent and by accenting the penult (543) of the word if it is long (522) in Greek, otherwise the antepenult (543), as Λητώ *Léto*, Ὄλυμπος *Olýmpus*.

II. MORPHOLOGY

INFLECTION

626. Inflection, including declension (nouns, adjectives, pronouns), comparison (adjectives, adverbs), and conjugation, is the fusion of a so-called stem (630), and certain elements which express relationship to other words.

627. A root is the essential part of a word which remains after it has been analyzed into its various parts, and all prefixes, suffixes, and formative elements have been removed.

628. A stem often has more than one form, its different forms usually standing in ablaut (593–595) relation to each other. It is ordinarily derived from a root, by the addition of various formative elements, prefixes, and suffixes.

629. Some roots are also stems, and are combined directly with inflectional elements.

630. An inflected word is in general made up of two parts:

1) The fundamental part, or stem.

2) The inflectional element (usually an ending, commonly called a *suffix;* sometimes a prefix, as in the case of the augment, 830), which combines with the stem to form case, number, tense, person, etc.

631. The last letter of the stem is called the *stem characteristic*, and from this last letter stems are classified as *vowel stems*, *mute* (509) *stems*, *liquid* (516) *stems*, etc.

DECLENSION

Nouns

632. Nouns, pronouns, and adjectives are declined.

633. Number. — There are three numbers in Greek, the *singular* denoting one, the *dual* denoting two (usually referring to a pair of

objects closely associated, or belonging together by nature and forming a closely related, unified group, as χεῖρε, ὀφθαλμώ, ἵππω *the two hands, eyes, horses.* Compare *yoke, team, pair* in English), and the *plural* denoting more than two.

NOTE. — The plural is often used interchangeably with the dual to denote only two.

634. Gender. — There are three genders, the masculine, feminine, and neuter.

635. The gender must usually be learned by observation, but in general:

1) The names of males are masculine.

2) The names of females are feminine.

3) The names of rivers, winds, and months are usually masculine.

4) The names of countries, towns, trees, and islands are usually feminine.

5) Most nouns denoting qualities and conditions are feminine.

636. A few nouns are used either as masculine or feminine, as παῖς *child,* which may be of either gender, and may mean either *boy* or *girl,* as may be required by occasion. Such words are said to be of *common gender.*

637. The demonstrative (often relative, or personal) pronoun most extensively used in the Homeric poems is ὁ, ἡ, τό, the first form being masculine, the second feminine, and the third neuter.

638. The form of the noun which appears in the vocabulary is the nominative singular, unless otherwise indicated. This is followed by the ending of the genitive singular, which denotes to which declension the noun belongs. After the ending of the genitive singular is placed the appropriate form of this pronoun, to indicate the gender. Thus θεός, οῦ, ὁ *god* is second declension masculine; βουλή, ῆς, ἡ *wish, will, plan* is first declension feminine, and ἄλγος, εος, τό *pain, woe* is third declension neuter.

639. Cases. — There are five cases in Greek, the nominative, genitive, dative, accusative, and vocative, together with remnants of three lost cases, the locative, instrumental, and ablative (657).

640. All these cases except the nominative and vocative are called *oblique* cases.

641. Accent of Nouns. — The accent of a noun usually remains in all the forms on the same syllable as in the nominative singular, or at least as near that syllable as the general rules of accent will allow. Thus ἥρως *hero* (nominative singular), but ἡρώων *of heroes* (genitive plural). See 544 ff.

642. Words monosyllabic in the nominative singular, when becoming dissyllabic by declension, regularly have the accent on the final syllable in all the dissyllabic forms of the genitive and dative of all numbers, and on the penult of the dual (trisyllabic), but keep the accent on the first syllable in all other cases.

643. An accented ultima in general takes the acute, but in the genitive and dative of all numbers a long ultima, if accented, takes the circumflex, as ψῡχή *soul* (nom. sing.), but ψῡχῆς *of a soul* (gen. sing.), ψῡχῇ *to, for a soul* (dat. sing.), etc.

644. Declensions. — Nouns are declined in two general ways:

1) The *vowel* declension, for stems (630) ending in the pure vowels, ᾱ, ο.

2) The *consonant* declension, for stems ending in a consonant, or the semi-vowels, ι, υ.

645. The vowel declension has two forms, according as the noun stem ends in ᾱ or ο. Hence we have:

1) The α declension, commonly called the *first declension;*

2) The ο declension, commonly called the *second declension.*

646. The consonant declension, for stems ending in a semi-vowel (ι, υ, which were at times semi-consonantal) or a consonant, is commonly called the *third declension.*

647. Words of the first declension have stems ending in ᾱ, which either becomes shortened in the nominative singular to ᾰ, or else becomes η (621), except in the one word θεά *goddess*, and a very few proper names. Nouns of the first declension are either masculine or feminine.

648. Case Endings. — To form the various cases, numbers, and genders, the following case endings were fused with the stems of substantives and adjectives:

	Vowel Declension				Consonant Declension	
			SINGULAR			
	First		*Second*			
	Masc.	Fem.	M. and F.	Neut.	M. and F.	Neut.
Nom.	ς (none)	none	ς	ν	ς (none)	none
Gen.	ο (ιο?)	ς	ο (ιο)	ο (ιο)	ος	ος
Dat.	ι	ι	ι	ι	ι	ι
Acc.	ν	ν	ν	ν	ν, α (ᾰ)[1]	none
Voc.	none	none	none[2]	ν	ς (none)	none
			DUAL			
N. A. V.	none	none	none	none	ε	ε
G. D.	ιιν	ιιν	ιιν	ιιν	οιιν	οιιν
			PLURAL			
N. V.	ι	ι	ι	ᾰ	ες	ᾰ
Gen.	ων	ων	ων	ων	ων	ων
[3] Dat.	(ι)σι, ις	(ι)σι, ις	(ι)σι, ις	(ι)σι, ις	σ(σ)ι, εσ(σ)ι[4]	σ(σ)ι, εσ(σ)ι[4]
Acc.	νς[5]	νς[5]	νς[5]	ᾰ	νς,[5] ᾰς[1]	ᾰ

649. When these suffixes combined with the stem of a word, the following endings were produced:

	First Declension		Second Declension	
		SINGULAR		
	Masc.	Fem.	Masc. and Fem.	Neut.
N.	ης, [α, ᾱς][6]	η, α, ᾱ	ος, [(ως, ους)[6]]	ον
G.	ᾱο, [εω, ω][7]	ης, ᾱς	οιο, ου, [οο, ωο (ω)]	
D.	ῃ, [ᾳ]	ῃ, ᾳ	ῳ	ῳ
A.	ην, [ᾱν]	ην, αν, ᾱν	ον, [(ων)]	ον
V.	η, α, [ᾱ]	η, α, ᾱ	ε [ος]	ον

[1] 597; 598, 4.

[2] But with ablaut of the final vowel of the stem ο : ε (595).

[3] Usually ισι; rarely the shorter form ις.

[4] -εσι unusually rare.

[5] 613.

[6] Forms in square brackets [ ] are rare and need not be memorized; those in parentheses ( ) are contracted.

[7] -εω, -εων regularly pronounced as one syllable by synizesis, 586; -εω usually contracted to -ω after a vowel.

		DUAL		
N. A. V.	ᾱ	ᾱ	ω	ω
G. D.	[ῃιν]	[ῃιν]	οιιν	οιιν
		PLURAL		
N. V.	αι	αι	οι, [(ῳ)]	α
G.	ᾱ́ων, [έων,[1] (ῶν)]	ᾱ́ων, [έων, ῶν]	ων	ων
D.	ῃσι, ῃς	ῃσι, ῃς [αις]	οισι, οις	οισι, οις
A.	ᾱς	ᾱς	ους, [(ως)]	α

THIRD (CONSONANT) DECLENSION

	MASC. AND FEM.	NEUT.
	SINGULAR	
N.	ς (none)	———
G.	ος, [(ευς, ους, ως)]	ος [(ευς, ους, ως)]
D.	ι, [(ῑ, ῳ)]	ι, [(ῑ)]
A.	α, ν [(η, ω)]	———
V.	(ς none)	———
	DUAL	
N. A. V.	ε	ε
G. D.	οιιν	οιιν
	PLURAL	
N. V.	ες, [(εις, ους)]	α, [(η, ω)]
G.	ων	ων
D.	σι, εσσι, [εσι]	σι, εσσι, [εσι]
A.	ς, ας, [(ῑς, ῡς, εις)]	α, [(η)]

650. Observe that the dative singular of all declensions ends in *ι*, which always becomes iota subscript (505) after long vowels (584, 1, note).

651. The dative plural regularly ends in *σι*, to which may be added nu-movable (561, 1).

652. *-ῃσι* and *-οισι* are the regular forms for the ending of the dative plural in the first two declensions. Occasionally the shorter forms, *-ῃς*, *-οις*, are found, but this is almost always before vowels, and it is possible that in that case they should be treated as examples of elision (575) and written *-ῃσ'* and *-οισ'*.

653. The genitive plural of all forms ends in *-ων*.

[1] See footnote 7 on page 230.

654. There are but two forms of the dual in each declension, one (masc. only) for the nominative, accusative, and vocative; the other for the genitive and dative.

NOTE. — The form of the gen. and dat. dual of the first declension is uncertain. Instead of *-ῃιν*, some read *-αιιν* (*-αιν*)

655. As in Latin, the vocative singular is often like the nominative, and the vocative plural of all forms is always like the nominative plural.

656. *The nominative, accusative, and vocative of all neuters are alike, and in the plural end in short -α.*

657. In an earlier stage of the language there were three other cases: the *instrumental*, denoting instrument, means, manner, etc., the *locative*, denoting the place where, and the *ablative*, denoting separation, source, etc. There are only remnants of these left in Greek, as the dative became fused with the instrumental and locative, taking over most of their uses, while the genitive absorbed most of the functions of the ablative.

658. In addition to the endings given in the tables (648–649), two other suffixes, *-φι(ν)* and *-θεν*, were sometimes used. For their uses, see 712, 715.

PARADIGMS

Nouns

FIRST DECLENSION FEMININE

659. **βουλή, ῆς, ἡ** (a, the) desire, will, plan, counsel, council. (**βουλᾱ-**) [1]

SINGULAR

N. **βουλή** (a, the) plan (*as subject*).
G. **βουλῆς** of; off, from (a, the) plan.
D. **βουλῇ** to, for; with, by; in, at, on (a, the) plan.
A. **βουλήν** (a, the) plan (*as object*).
V. **βουλή** O plan!

[1] In the paradigms the stem of the word will be indicated each time in parentheses; it will not be accented, and will be followed by a dash, as (**βουλᾱ-**) above.

DUAL

N. A. V. **βουλά** (the) two plans (*as subject, or object*); O two plans!
G. D. **βουλῆιν** of; off, from; to, for; with, by; in, at, on (the) two plans.

PLURAL

N. V. **βουλαί** (the) plans (*as subject*); O plans!
G. **βουλάων** [**έων, -ῶν**] of; off, from (the) plans.
D. **βουλῆσι, ῆς** to, for; with, by; in, at, on (the) plans.
A. **βουλάς** (the) plans (*as object*).

660. Use of Article. — Observe that there are no words used regularly in Homeric Greek with the meaning of the English article, either definite (*the*) or indefinite (*a, an*). One decides from the context whether or not the English article is to be employed in translation.

661. Meanings of Cases. — The variety of meaning found in the genitive and dative is due to the fact that each represents the fusion of two or more earlier cases (657). An attempt is made to represent this above by the use of semicolons to separate meanings which once belonged to different cases.

662. κᾱλὴ βουλή (a, the) good plan.
(κᾱλᾱ- βουλᾱ-)

SINGULAR

N. **κᾱλὴ βουλή** (a, the) good plan (*as subject*).
G. **κᾱλῆς βουλῆς** of; off, from (a, the) good plan.
D. **κᾱλῇ βουλῇ** to, for; with, by; in, at, on (a, the) good plan.
A. **κᾱλὴν βουλήν** (a, the) good plan (*as object*).
V. **κᾱλὴ βουλή** O good plan!

DUAL

N. A. V. **κᾱλὰ βουλά** (the) two good plans (*as subject, or object*); O two good plans!
G. D. **κᾱλῆιν βουλῆιν** of; off, from; to, for; with, by; in, at, on (the) two good plans.

PLURAL

N. V. **κᾱλαὶ βουλαί** (the) good plans (*as subject*); O good plans!
G. **κᾱλάων βουλάων** [**έων, ῶν**] of; off, from (the) good plans.
D. **κᾱλῆσι βουλῆσι, ῆς** to, for; with, by; in, at, on (the) good plans.
A. **κᾱλὰς βουλάς** (the) good plans (*as object*).

663.	θεά, ᾶς, ἡ (θεᾱ-) goddess	θάλασσα, ης, ἡ (θαλασσᾱ-) sea	γαῖα, ης, ἡ (γαιᾱ-) land, country, earth
		SINGULAR	
N. V.	θεᾶ	θάλασσα	γαῖα
G.	θεᾶς	θαλάσσης	γαίης
D.	θεᾷ	θαλάσσῃ	γαίῃ
A.	θεᾶν	θάλασσαν	γαῖαν
		DUAL	
N. A. V.	θεᾶ	θαλάσσᾱ	γαίᾱ
G. D.	θεῇιν	θαλάσσῃιν	γαίῃιν
		PLURAL	
N. V.	θεαί	θάλασσαι	γαῖαι
G.	θεάων [ῶν]	θαλασσάων [έων, ῶν]	γαιάων [έων, ῶν]
D.	θεῇσι, ῇς [θεαῖς]	θαλάσσῃσι, ῃς	γαίῃσι, ῃς
A.	θεάς	θαλάσσᾱς	γαίᾱς

FIRST DECLENSION MASCULINE

664.	Ἀτρείδης, āo, ὁ (Ἀτρεϝιδᾱ-) son of Atreus	Αἰνείᾱς, āo, ὁ (Αἰνειᾱ-) Aeneas	αἰχμητής, ᾶo, ὁ (αἰχμητᾱ-) spearman, warrior
		SINGULAR	
N.	Ἀτρείδης	Αἰνείᾱς	αἰχμητής [αἰχμητά]
G.	Ἀτρείδāo [εω]	Αἰνείāo [ω]	αἰχμητāo [έω]
D.	Ἀτρείδῃ	Αἰνείᾳ	αἰχμητῇ
A.	Ἀτρείδην	Αἰνείᾱν	αἰχμητήν
V.	Ἀτρείδη	Αἰνείᾱ	αἰχμητά
		DUAL	
N. A. V.	Ἀτρείδᾱ		αἰχμητᾱ́
G. D.	Ἀτρείδῃιν		αἰχμητῇιν
		PLURAL	
N. V.	Ἀτρείδαι		αἰχμηταί
G.	Ἀτρειδᾱ́ων [έων, ῶν]		αἰχμητᾱ́ων [έων, ῶν]
D.	Ἀτρείδῃσι, ῃς		αἰχμητῇσι, ῃς
A.	Ἀτρείδᾱς		αἰχμητᾱ́ς

665. Observe that the original ᾱ of the stem of first declension nouns commonly becomes η throughout the singular (621). It rarely remains ᾱ (in *θεά goddess*, and a few proper names).

666. In some feminines the -ᾱ of the stem becomes -ᾰ in the nominative, which is found also in the accusative and vocative, but in the genitive and dative singular the -ᾱ of the stem becomes -η, just as in nouns ending in -η in the nominative singular.

667. The masculines usually take the case-ending -ς in the nominative singular; the feminines do not.

668. The nominative singular of a few masculines ends in -ᾰ; a very few end in -ᾱς, but most end in -ης. Those ending in -ᾰ, excepting those with variant forms in -ης, regularly have the recessive accent (548), and all are adjectival except the proper name Θύεστα *Thyestes*.

669. Masculines and feminines of the first declension are all declined alike in the dual and plural.

670. Masculines ending in -ης and -ᾱς in the nominative singular retain this -η or -ᾱ throughout the singular, with the exception that the genitive singular always has either the ending -ᾱο (regular) or -εω (rare).

671. Those ending in -ᾰ in the nominative have the same form also in the vocative singular, but otherwise are declined like those ending in -ης.

672. Feminines ending in -η or -ᾱ in the nominative singular retain this throughout the singular.

673. Those ending in -ᾰ retain this only in the nominative, accusative, and vocative: the genitive and dative are declined the same as those ending in -η.

674. *Masculines are declined like feminines except in the nominative and genitive singular, and occasionally in the vocative singular.*

675. Masculines ending in -δης have -η in the vocative singular; those ending in -της [-τα], compound nouns, and names of nationalities have -ᾰ; those ending in -ᾱς have -ᾱ.

The Second Declension

676. Nouns of the second declension have stems ending in -ο (-ε in the voc. sing. m. and f., which stands in ablaut relation (593–595) to the -ο). They are chiefly masculine and neuter, with a

very few feminines. The masculines and feminines end in -ς in the nominative singular, the neuters in -ν. These when combined with -ο of the stem give the endings -ος for the masculines and feminines and -ον for neuters.

677. The masculines and feminines are declined alike; the neuters differ from them in two respects:

1) The nominative, accusative, and vocative singular all end in -ν (*i.e.* -ον).

2) The nominative, accusative, and vocative plural end in -ᾰ.

678. θῡμός, οῦ, ὁ spirit, life, soul. (θῡμο-)

	SINGULAR	
N.	θῡμός	
G.	θῡμοῦ, οἷο [ὁο]	
D.	θῡμῷ	
A.	θῡμόν	
V.	θῡμέ	
	DUAL	
N. A. V.	θῡμώ	
G. D.	θῡμοῖιν	
	PLURAL	
N. V.	θῡμοί	
G.	θῡμῶν	
D.	θῡμοῖσι, οἷς	
A.	θῡμούς	

κακὸς πόλεμος, ου, ὁ evil war. (κακο- πολεμο-)

	SINGULAR
N.	κακὸς πόλεμος
G.	κακοῦ πολέμου, οἷο, οιο [ὁο, οο]
D.	κακῷ πολέμῳ
A.	κακὸν πόλεμον
V.	κακὲ πόλεμε
	DUAL
N. A. V.	κακὼ πολέμω
G. D.	κακοῖιν πολέμοιιν
	PLURAL
N. V.	κακοὶ πόλεμοι
G.	κακῶν πολέμων
D.	κακοῖσι πολέμοισι, οἷς οις
A.	κακοὺς πολέμους

679. κᾱλὸν ἔργον, ου, τό noble deed. (κᾱλο- ϝεργο-)

	SINGULAR	
N.	κᾱλὸν ἔργον	
G.	κᾱλοῦ ἔργου, οἷο, οιο [ὁο, οο]	
D.	κᾱλῷ ἔργῳ	
A.	κᾱλὸν ἔργον	
V.	κᾱλὸν ἔργον	
	DUAL	
N. A. V.	κᾱλὼ ἔργω	
G. D.	κᾱλοῖιν ἔργοιιν	

κακὴ νοῦσος, ου, ἡ destructive plague. (κᾰκᾱ- νουσο-)

	SINGULAR
N.	κακὴ νοῦσος
G.	κακῆς νούσου, οιο [οο]
D.	κακῇ νούσῳ
A.	κακὴν νοῦσον
V.	κακὴ νοῦσε
	DUAL
N. A. V.	κακᾶ νούσω
G. D.	κακῆιν νούσοιιν

PLURAL

N. V.	κᾱλὰ ἔργα	κακαὶ νοῦσοι
G.	κᾱλῶν ἔργων	κακᾰ́ων [ἐων, ὧν] νούσων
D.	κᾱλοῖσι ἔργοισι, οἷς, οις	κακῇσι νούσοισι, ᾗς οις
A.	κᾱλὰ ἔργα	κακᾰ̀ς νούσους

The Third Declension

680. Nouns of the third declension are masculine, feminine, and neuter.

681. There are many forms of the nominative of third declension nouns, which must be learned partly by practice, but in general:

1) Masculine and feminine stems, except those ending in *ν*, *ρ*, and *σ*, add *σ* to the stem and make the usual euphonic changes (613).

2) Masculine and feminine stems ending in *ρ*, *σ* and most of those ending in *ν* make no change except to lengthen the last vowel if it is short.

3) Stems ending in *ν(τ)* either make no change except to lengthen the last vowel if it is short, dropping final *τ* wherever it occurs, or else they add *σ* to the stem and make the usual euphonic changes (613), loss of *ν(τ)* and lengthening of the preceding vowel. Thus the stems: *δαιμον-*, *θῑν-*, *μελαν-*, *γεροντ-* give the nominatives *δαίμων divinity*, *θίς shore, beach*, *μέλᾱς black* and *γέρων old man*, respectively.

682. In neuters the nominative singular is usually the stem, with the exception of those with stems ending in *τ* which is dropped wherever it occurs (605).

683. As a rule the stem of third declension nouns may be found by dropping the case ending (-ος) of the genitive singular.

684. The dative singular regularly ends in *ι*, but occasionally in *ῑ*.

685. The accusative singular of masculine and feminine nouns is regularly formed by adding *ν* to stems ending in vowels and by adding *ᾰ* (597) to consonantal stems. *ᾰ* of course regularly becomes -*ᾰ́* (598, 4), thus making the case ending of accusatives sin-

gular masculine and feminine regularly -ν for vowel stems and -ᾰ̑ for consonantal stems.

686. The dative plural is formed in two ways:

1) By adding -εσσι (rarely -εσι) to the stem.

2) By adding -σι (rarely -σσι) to the stem.

687. NOTE. — When -σι [-σσι] is added, the preceding consonants are assimilated, or dropped, according to the rules (613 ff.). Thus πούς, ποδός, ὁ *foot* gives ποσ-σί (from ποδ-σι), which may be further simplified to ποσί; νύξ, νυκτός, ἡ *night* gives νυξί (from νυκτ-σι); γέρων, γέροντος, ὁ *old man*, gives γέρουσι (from γεροντ-σι), etc. The longer forms of the datives of these nouns are πόδεσσι, νύκτεσσι, γερόντεσσι.

688. The accusative plural of masculines and feminines originally ended in -ν̆ς (-νς), which gives the ending -ας (598, 4) for consonant stems, and -ῑ̆ς, -ῡ̆ς (613 ff.) as the regular ending for the vowel stems.

689. NOTE. — A few vowel stems seem to have had -ας in the accusative plural, formed by analogy from the consonantal stems.

690. Words ending in -ις and -υς in the nominative singular, but with dental mute (τ, δ, θ) stems very rarely drop the mute and take the accusative singular ending (-ν) of vowel stems.

691. The vocative singular is either the same as the nominative, or else the same as the stem, final consonants except ν, ρ, ς (605) being dropped whenever they occur.

692. Compensative lengthening (601) regularly takes place in the formation of the dative plural when ντ is thus dropped, but does not take place when only one letter, as τ, δ, θ, σ, ν, is dropped; as πᾶσι (παντ-σι), γέρουσι (γεροντ-σι), δαίμοσι (δαιμον-σι).

693. DENTAL MUTE STEMS

ἄναξ, ἄνακτος, ὁ (ϝανακτ-) king, lord	νύξ, νυκτός, ἡ (νυκτ-) night	παῖς, παιδός, ὁ, ἡ (παιδ-) child	γέρων, γέροντος, ὁ (γεροντ-) old man
SINGULAR			
N. ἄναξ	νύξ	παῖς	γέρων
G. ἄνακτος	νυκτός	παιδός	γέροντος

D.	ἄνακτι	νυκτί	παιδί	γέροντι
A.	ἄνακτα	νύκτα	παῖδα	γέροντα
V.	ἄναξ [ἄνα]	νύξ	παῖ	γέρον

DUAL

N. A. V.	ἄνακτε	νύκτε	παῖδε	γέροντε
G. D.	ἀνάκτοιιν	νύκτοῖιν	παίδοιιν	γερόντοιιν

PLURAL

N. V.	ἄνακτες	νύκτες	παῖδες	γέροντες
G.	ἀνάκτων	νυκτῶν	παίδων	γερόντων
D.	ἀνάκτεσσι [εσι] ἄναξι	νύκτεσσι [εσι] νυξί	παίδεσσι [εσι] παισί	γερόντεσσι [εσι] γέρουσι
A.	ἄνακτας	νύκτας	παῖδας	γέροντας

694. Observe the irregular accent of *παίδων* (642), genitive plural of *παῖς*. This word is somewhat irregular, owing to the fact that it was earlier dissyllabic (*πάϊς*). It has the following variants of accent: nom. sing. *πάις*, *παῖς*; voc. sing. *πάι*, *παῖ*.

695. LABIAL AND PALATAL STEMS

	αἴξ, αἰγός, ὁ, ἡ (αἰγ-) goat	κῆρυξ, ῡκος, ὁ (κηρῡκ-) herald	Αἰθίοψ, οπος, ὁ (Αἰθιοπ-) Ethiopian

SINGULAR

N.	αἴξ	κῆρυξ	Αἰθίοψ
G.	αἰγός	κήρῡκος	Αἰθίοπος
D.	αἰγί	κήρῡκι	Αἰθίοπι
A.	αἶγα	κήρῡκα	Αἰθίοπα
V.	αἴξ	κῆρυξ	Αἰθίοψ

DUAL

N. A. V.	αἶγε	κήρῡκε	Αἰθίοπε
G. D.	αἰγοῖιν	κηρῦκοιιν	Αἰθιόποιιν

PLURAL

N. V.	αἶγες	κήρῡκες	Αἰθίοπες
G.	αἰγῶν	κηρῦκων	Αἰθιόπων
D.	αἶγεσσι [εσι] αἰξί	κηρῦκεσσι [εσι] κήρῡξι	Αἰθιόπεσσι [εσι] Αἰθίοψι
A.	αἶγας	κήρῡκας	Αἰθίοπας

696. Liquid and Nasal Stems

	δαίμων, ονος, ὁ (δαιμον-) divinity	φρήν, φρενός, ἡ (φρεν-) diaphragm, heart, mind	χείρ, ος, ἡ (χειρ-) hand, arm
		SINGULAR	
N.	δαίμων	φρήν	χείρ
G.	δαίμονος	φρενός	χειρός
D.	δαίμονι	φρενί	χε(ι)ρί
A.	δαίμονα	φρένα	χεῖρα
V.	δαῖμον	φρήν	χείρ
		DUAL	
N. A. V.	δαίμονε	φρένε	χεῖρε
G. D.	δαιμόνοιιν	φρενοῖιν	χειροῖιν
		PLURAL	
N. V.	δαίμονες	φρένες	χεῖρες
G.	δαιμόνων	φρενῶν	χειρῶν
D.	δαιμόνεσσι [εσι] / δαίμοσι	φρένεσσι [εσι] / φρεσί	χείρεσσι [εσι] / χερσί
A.	δαίμονας	φρένας	χεῖρας

Liquid Stems

697. Several words ending in *-ηρ* in the nominative singular have three different grades of ablaut (593–595), *-ηρ, -ερ, -ρ* in the stem. The vocative singular regularly has recessive accent (548).

	πατήρ, τέρος, τρός, ὁ father (πατερ-, -ηρ, -ρ)	μήτηρ, τέρος, τρός, ἡ mother (μᾱτηρ-, -ερ, -ρ)
	SINGULAR	
N.	πατήρ	μήτηρ
G.	πατέρος, τρός	μητέρος, τρός
D.	πατέρι, τρί	μητέρι, τρί
A.	πατέρα	μητέρα
V.	πάτερ	μῆτερ
	DUAL	
N. A. V.	πατέρε	μητέρε
G. D.	πατέροιιν	μητέροιιν
	PLURAL	
N. V.	πατέρες	μητέρες
G.	πατέρων, τρῶν	μητέρων

D.	πατράσι	μητράσι
A.	πατέρας	μητέρας

	θυγάτηρ, τέρος, τρός, ἡ daughter (θυγατηρ-, -ερ, -ρ)	ἀνήρ, έρος, δρός, ὁ man (ἀνηρ-, -ερ, -ρ)
	SINGULAR	
N.	θυγάτηρ	ἀνήρ
G.	θυγατέρος, τρός	ἀνέρος, ἀνδρός
D.	θυγατέρι, τρί	ἀνέρι, ἀνδρί
A.	θυγατέρα, θύγατρα	ἀνέρα, ἄνδρα
V.	θύγατερ	ἄνερ
	DUAL	
N. A. V.	θυγατέρε	ἀνέρε, ἄνδρε
G. D.	θυγατέροιιν	ἀνέροιιν, ἀνδροῖιν
	PLURAL	
N. V.	θυγατέρες, θύγατρες	ἀνέρες, ἄνδρες
G.	θυγατέρων, θυγατρῶν	ἀνέρων, ἀνδρῶν
D.	θυγατράσι, τέρεσσι	ἀνδράσι, ἄνδρεσσι
A.	θυγατέρας, θύγατρας	ἀνέρας, ἄνδρας

698. Observe that a δ is developed in the forms of *ἀνήρ* between *ν* and *ρ* whenever they would otherwise come together (612). The initial *ἀ* is often long, 571, 1168.

699. In the genitive and dative singular of *ἀνήρ*, *μήτηρ*, and *θυγάτηρ*, the shorter forms have the accent, after the analogy of *πάτηρ*, *πατρός*, *πατρί*, which was originally monosyllabic (*πατρ*), and follows the regular rules for the accentuation of monosyllabic nouns (642).

700. The *ρά* in the dative plural, and these forms in general are explained in 597–598.

701. STEMS IN ηυ (ευ), ου, AND ωϝ

	βασιλεύς, ῆος, ὁ (βασιληυ-, -ευ-, -ηϝ-) king	βοῦς, βοός, ὁ, ἡ (βου-, βωϝ-, βοϝ-) ox, cow	νηῦς, νηός (νεός), ἡ (νᾱυ-, νᾱϝ- 621) ship, bark	ἥρως, ωος, ὁ (ἡρωϝ-) hero, mighty warrior
		SINGULAR		
N.	βασιλεύς	βοῦς	νηῦς	ἥρως
G.	βασιλῆος [-έος]	βοός	νηός [νεός]	ἥρωος
D.	βασιλῆι [-έι]	βοΐ	νηΐ	ἥρωι
A.	βασιλῆα [-έα]	βοῦν [βῶν]	νῆα [νέα]	ἥρωα
V.	βασιλεῦ	βοῦ	νηῦ	ἥρως

DUAL

N. A. V.	βασιλῆε	βόε	νῆε	ἥρωε
G. D.	βασιλήοιιν	βοοῖιν	νηοῖιν	ἡρώοιιν

PLURAL

N. V.	βασιλῆες	βόες	νῆες	ἥρωες
G.	βασιλήων	βοῶν	νηῶν [νεῶν]	ἡρώων
D.	βασιλήεσσι βασιλεῦσι	βόεσσι βουσί	νήεσσι [νέεσσι] νηυσί	ἡρώεσσι ἥρωσι
A.	βασιλῆας	βόας (βοῦς)	νῆας (νέας)	ἥρωας

702. The shortening of a vowel before a following vowel in such forms as βασιλεύς (*βασιληυς), νηός (νεός) is explained in 572.

703. Observe that the υ of the stem of these words became ϝ in many cases and was then lost (602).

704. STEMS IN ι (ει, ε̯ι), AND υ (ευ, εϝ)

πόλις, ιος, ἡ	πῆχυς, εος, ὁ	ἄστυ, εος, τό	νέκῡς, υος, ὁ	δάκρυ, υος, τό
(πολι-, -ει-)	(πηχυ-, -εϝ-)	(ϝαστυ-, εϝ-)	(νεκῡ-)	(δακρυ-)
city	forearm	city, town	corpse	tear

SINGULAR

N.	πόλις	πῆχυς	ἄστυ	νέκῡς	δάκρυ
G.	πόλιος, -ηος	πήχεος	ἄστεος	νέκυος	δάκρυος
D.	πόλιι, -ῑ, -ηι, -ει	πήχεῖ	ἄστεῖ	νέκυϊ	δάκρυϊ
A.	πόλιν	πῆχυν	ἄστυ	νέκῡν	δάκρυ
V.	πόλι	πῆχυ	ἄστυ	νέκῡ	δάκρυ

DUAL

N. A. V.	πόλιε	πήχεε	ἄστεε	νέκυε	δάκρυε
G. D.	πολίοιιν	πηχέοιιν	ἀστέοιιν	νεκύοιιν	δακρύοιιν

PLURAL

N. V.	πόλιες, -ηες	πήχεες	ἄστεα	νέκυες	δάκρυα
G.	πολίων	πηχέων	ἀστέων	νεκύων	δακρύων
D.	πολίεσσι πόλεσι, -ισι	πηχέεσσι πήχεσι	ἀστέεσι ἄστεσι	νεκύεσσι νέκῡσ(σ)ι	δακρύεσσι δάκρυσι
A.	πόλιας, -ηας, -ῑς, (-ειϛ?)	πήχεας	ἄστεα	νέκυας [-ῡς]	δάκρυα

705. Forms as πόλις, πῆχυς, ἄστυ show different grades of ablaut (593–595): ι, ει, and υ, ευ (εϝ).

706. Observe the loss of the υ and ι in such words as πῆχυς, εος, ἄστυ, εος, and πόλις. They first become ϝ, or ε̯ of course (602, 600).

707. NOUNS WITH STEMS IN -ϛ (-ες, -αϛ- -οϛ) AND IN τ

ἔπος, εος, τό	γέρας, αος, τό	ἠώς, ἠόος, ἡ	δῶμα	ἦμαρ, ἤματος, τό
(ϝεπεσ-)	(γερασ-)	(ἀϝσοσ-)	(δωματ-)	(ἡμαρ-, ἡματ-)
word, speech	prize (of honor)	Eos, dawn	house, home	day

SINGULAR

N.	ἔπος	γέρας	ἠώς	δῶμα	ἦμαρ
G.	ἔπεος	γέραος	ἠόος	δώματος	ἤματος
D.	ἔπεϊ	γέραϊ	ἠΐ	δώματι	ἤματι
A.	ἔπος	γέρας	ἠόα	δῶμα	ἦμαρ
V.	ἔπος	γέρας	ἠώς	δῶμα	ἦμαρ

DUAL

N. A. V.	ἔπεε	γέραε	δώματε	ἤματε
G. D.	ἐπέοιιν	γεράοιιν	δωμάτοιιν	ἡμάτοιιν

PLURAL

N. V.	ἔπεα	γέρα(α)	δώματα	ἤματα
G.	ἐπέων	γεράων	δωμάτων	ἡμάτων
D.	ἐπέεσσι ἔπε(σ)σι	γεράεσσι γέρα(σ)σι	δωμάτεσσι δώμασι	ἡμάτεσσι ἤμασι
A.	ἔπεα	γέρα(α)	δώματα	ἤματα

708. Observe that stems ending in σ lose this σ when it comes between two vowels (603). Thus these words were formerly declined:

SINGULAR

N.	ἔπος	γέρας	ἠϝώς = ἀϝσως (621)	= ἀυσως (602)
G.	ἐπεσος	γερασος	ἠϝοσος = ἀϝσοσος	= ἀυσοσος
D.	ἐπεσι	γερασι	ἠϝοσι = ἀϝσοσι	= ἀυσοσι

and thus throughout the whole declension, all numbers. The loss of intervocalic σ (603–604), and of ϝ also from ἠώς (602), gave the forms found above, 707.

709. *Observe that all nouns ending in -οϛ in the nominative singular are masculine or feminine (almost always masculine) if of the second declension, and that they are neuter if of the third declension.*

710. Nouns ending in -μα, in the nominative singular, and all others with genitives in -ατος are neuter.

Stray Case Forms

711. The old ending *-θι* may be added to the stem of a noun or a pronoun to indicate *place where.*

712. The ending *-θεν* may be added to the stem of a noun or a pronoun to indicate *source* or *separation,* or to express various other relations of the genitive, as *οὐρανόθεν from heaven, σέθεν of you.*

713. *-δε*, a postpositive (15, 3) enclitic (553; 554, 6), with the force of a preposition (*εἰς, ἐς, ἐπί*), may be added to the accusative to denote *place to which,* or *limit of motion,* as *ἀγορήνδε to the assembly.*

714. The ending *-ι* may be added to the stem of a noun to denote *place where,* or *in which* (the locative, 657), as *οἴκοι at home.*

715. The ending *-φι(ν)*, added to the stem of a noun or pronoun, is used to express various relations, both singular and plural, of both genitive and dative (especially when used in the instrumental sense).

716. Irregular Nouns. — There are various types of irregularity in the formation and declension of nouns; the gender in the plural may be different from that in the singular; words may be declined from two separate stems (heteroclites), but have the same nominative singular; they may have cases formed from another stem than the nominative singular (metaplastic forms); or they may be used in only one case, or part of the cases (defectives). Irregular nouns can best be learned from the lexicon, as one meets them in reading and has occasion to use them. Most of them are very rare.

Adjectives

717. Adjectives have three declensions, as nouns, and follow the same general rules.

718. With respect to form they may be divided into four classes:

1) Adjectives of the first and second (vowel) declensions.
2) Adjectives of the second declension (mostly compounds).

3) Adjectives of the first and third declensions.

4) Adjectives of the third (consonant) declension.

719. The form of the adjective which appears in the vocabulary is the nominative singular of all genders (except in the case of a very few of only one gender, in which case the nominative and genitive singular are given).

720. Adjectives of the first and second declensions have three endings (ος, η, ον) in the nominative singular, for the three genders, masculine, feminine, and neuter, respectively.

ADJECTIVES OF THE FIRST AND SECOND DECLENSIONS

721. **καλός, ή, όν** beautiful, noble
(**καλο-, καλᾱ-, καλο-**)

SINGULAR

	MASC.	FÉM.	NEUT.
N.	καλός	καλή	καλόν
G.	καλοῦ, οῖο [όο]	καλῆς	καλοῦ, οῖο [όο]
D.	καλῷ	καλῇ	καλῷ
A.	καλόν	καλήν	καλόν
V.	καλέ	καλή	καλόν

DUAL

N. A. V.	καλώ	καλᾱ́	καλώ
G. D.	καλοῖιν	καλῇιν	καλοῖιν

PLURAL

N. V.	καλοί	καλαί	καλά
G.	καλῶν	καλᾱ́ων [έων, ῶν]	καλῶν
D.	καλοῖσι, οῖς	καλῇσι, ῇς	καλοῖσι, οῖς
A.	καλούς	καλᾱ́ς	καλά

φίλος, η, ον dear, lovely, beloved
(**φιλο-, φιλᾱ-, φιλο-**)

SINGULAR

	MASC.	FEM.	NEUT.
N.	φίλος	φίλη	φίλον
G.	φίλου, οιο [οο]	φίλης	φίλου, οιο [οο]
D.	φίλῳ	φίλῃ	φίλῳ
A.	φίλον	φίλην	φίλον
V.	φίλε	φίλη	φίλον

		DUAL	
N. A. V.	φίλω	φίλᾱ	φίλω
G. D.	φίλοιιν	φίλῃιν	φίλοιιν
		PLURAL	
N. V.	φίλοι	φίλαι	φίλα
G.	φίλων	φιλᾰ́ων [ἐων, ὦν]	φίλων
D.	φίλοισι, οις	φίλῃσι, ῃς	φίλοισι, οις
A.	φίλους	φίλᾱς	φίλα

NOTE. — Superlatives (as ἄριστος, η, ον), participles in ος, η, ον and all words that have these three endings in the nominative singular are similarly declined.

722. The feminine of adjectives of the first and second declensions regularly ends in -η, and is declined as above; a few end in the -α, as δῖος, α, ον, and are declined as θάλασσα (663).

723. Adjectives of the second declension have only two endings (ος, ον), of which the first is both masculine and feminine, the second neuter. Most of these adjectives are compounds.

724. The masculine form of many adjectives is often used for both masculine and feminine, even in the case of those which have separate forms for the feminine.

725. Adjectives of the first and third declensions have a separate form for the feminine, which is declined like a noun in -α (θάλασσα, 663) of the first declension.

726. The masculine and neuter of adjectives with stems in -υ-, -ϵϝ- are declined like πῆχυς and ἄστυ respectively (704).

727. πτερόεις, εσσα, εν wingéd
(πτεροϝεντ-, ϝετϗα-, ϝεντ-)

		SINGULAR	
N.	πτερόεις	πτερόεσσα	πτερόεν
G.	πτερόεντος	πτεροέσσης	πτερόεντος
D.	πτερόεντι	πτεροέσσῃ	πτερόεντι
A.	πτερόεντα	πτερόεσσαν	πτερόεν
V.	πτερόεν	πτερόεσσα	πτερόεν
		DUAL	
N. A. V.	πτερόεντε	πτεροέσσᾱ	πτερόεντε
G. D.	πτεροέντοιιν	πτεροέσσῃιν	πτεροέντοιιν

PLURAL

N. V.	πτερόεντες	πτερόεσσαι	πτερόεντα
G.	πτερόεντων	πτεροεσσᾶων [έων, ῶν]	πτεροέντων
D.	πτεροέντεσ(σ)ι πτερόεσ(σ)ι	πτεροέσσῃσι πτεροέσσῃς	πτεροέντεσ(σ)ι πτερόε(σ)σι
A.	πτερόεντας	πτεροέσσᾶς	πτερόεντα

εὐρύς, εῖα, ύ broad, wide
(εὐρυ-, ϝ-; ϝια-; υ-, ϝ-)

SINGULAR

N.	εὐρύς	εὐρεῖα	εὐρύ
G.	εὐρέος	εὐρείης	εὐρέος
D.	εὐρέι	εὐρείῃ	εὐρέι
A.	εὐρύν [έα]	εὐρεῖαν	εὐρύ
V.	εὐρύ(ς)	εὐρεῖα	εὐρύ

DUAL

N. A. V.	εὐρέε	εὐρείᾱ	εὐρέε
G. D.	εὐρέοιιν	εὐρείῃιν	εὐρέοιιν

PLURAL

N. V.	εὐρέες	εὐρεῖαι	εὐρέα
G.	εὐρέων	εὐρειᾶων [έων, ῶν]	εὐρέων
D.	εὐρέ(ε)σ(σ)ι	εὐρείῃσι	εὐρέ(ε)σ(σ)ι
A.	εὐρέας	εὐρείᾱς	εὐρέα

728. Observe that πτεροϝετια gives πτερόεσσα (600), while εὐρεϝος gives εὐρέος, etc. 602.

729. Adjectives of the third declension have only two endings, one for the masculine and feminine, the other for the neuter. Most of them have stems in -ον (nominatives in -ων, -ον), and in -ες (nominative in -ης, -ες).

730. A very few defectives have stems in -ωπ (nominative in -ωψ, -ωπις).

731. ἀμείνων, ον better, braver (ἀμεινον-) ἀεικής, ές unseemly (-ἀ-ϝεικεσ-)

SINGULAR

	Masc. and Fem.	Neut.	Masc. and Fem.	Neut.
N.	ἀμείνων	ἄμεινον	ἀεικής	ἀεικές
G.	ἀμείνονος	ἀμείνονος	ἀεικέος	ἀεικέος

D.	ἀμείνονι	ἀμείνονι	ἀεικέι	ἀεικέι
A.	ἀμείνονα	ἄμεινον	ἀεικέα	ἀεικές
V.	ἄμεινον	ἄμεινον	ἀεικές	ἀεικές

DUAL

N. A. V.	ἀμείνονε	ἀμείνονε	ἀεικέε	ἀεικέε
G. D.	ἀμεινόνοιιν	ἀμεινόνοιιν	ἀεικέοιιν	ἀεικέοιιν

PLURAL

N. V.	ἀμείνονες [ους]	ἀμείνονα	ἀεικέες	ἀεικέα
G.	ἀμεινόνων	ἀμεινόνων	ἀεικέων	ἀεικέων
D.	ἀμεινόνεσ(σ)ι ἀμείνοσι	ἀμεινόνεσ(σ)ι ἀμείνοσι	ἀεικέ(ε)σ(σ)ι	ἀεικέ(ε)σ(σ)ι
A.	ἀμείνονας [ους]	ἀμείνονα	ἀεικέας	ἀεικέα

732. Stems in ντ and in ν

πᾶς, πᾶσα, πᾶν all, every
(παντ-, παντι̯α-, παντ-)

SINGULAR

N.	πᾶς	πᾶσα	πᾶν
G.	παντός	πάσης	παντός
D.	παντί	πάσῃ	παντί
A.	πάντα	πᾶσαν	πᾶν
V.	πᾶς	πᾶσα	πᾶν

DUAL

(None)

PLURAL

N. V.	πάντες	πᾶσαι	πάντα
G.	πάντων	πᾱσᾰ́ων [έων, ῶν]	πάντων
D.	πάντεσ(σ)ι πᾶσι	πάσῃσι πάσῃς	πάντεσ(σ)ι πᾶσι
A.	πάντας	πάσᾱς	πάντα

μέλᾱς, μέλαινα, μέλαν black, dark
(μελαν-, μελαι̯α-, μελαν-)

SINGULAR

N.	μέλᾱς	μέλαινα	μέλαν
G.	μέλανος	μελαίνης	μέλανος
D.	μέλανι	μελαίνῃ	μέλανι
A.	μέλανα	μέλαιναν	μέλαν
V.	μέλαν	μέλαινα	μέλαν

		DUAL	
N. A. V.	μέλανε	μελαίνᾱ	μέλανε
G. D.	μελάνοιιν	μελαίνῃιν	μελάνοιιν
		PLURAL	
N. V.	μέλανες	μέλαιναι	μέλανα
G.	μελάνων	μελαίνᾱων [έων, ῶν]	μελάνων
D.	μελάνεσ(σ)ι / μέλασι	μελαίνῃσι / μελαίνῃς	μελάνεσ(σ)ι / μέλασι
A.	μέλανας	μελαίνᾱς	μέλανα

Irregular Adjectives

733. μέγας, μεγάλη, μέγα great, large
(μεγα-, μεγαλο-, μεγαλᾱ-, μεγαλο-)

		SINGULAR	
N.	μέγας	μεγάλη	μέγα
G.	μεγάλου, οιο	μεγάλης	μεγάλου, οιο
D.	μεγάλῳ	μεγάλῃ	μεγάλῳ
A.	μέγαν	μεγάλην	μέγα
V.	μέγα(ς)	μεγάλη	μέγα
		DUAL	
N. A. V.	μεγάλω	μεγάλᾱ	μεγάλω
G. D.	μεγάλοιιν	μεγάλῃιν	μεγάλοιιν
		PLURAL	
N. V.	μεγάλοι	μεγάλαι	μεγάλα
G.	μεγάλων	μεγαλᾶων [έων, ῶν]	μεγάλων
D.	μεγάλοισι, οις	μεγάλῃσι, ῃς	μεγάλοισι, οις
A.	μεγάλους	μεγάλᾱς	μεγάλα

πολύς, πολλή, πολύ much, many
(πολυ-, πολεϝ-; πολϝᾱ-; πολυ-, πολεϝ-)

		SINGULAR	
N.	πολύς [πουλύς]	πολλή	πολύ [πουλύ]
G.	πολέος	πολλῆς	πολέος
D.	πολέι	πολλῇ	πολέι
A.	πολύν [πουλύν]	πολλήν	πολύ [πουλύ]
V.	πολύ(ς)	πολλή	πολύ
		DUAL	
		(none)	

PLURAL

N. V.	πολέες	πολλαί	πολέα
G.	πολέων	πολλᾶων [έων, ῶν]	πολέων
D.	πολέ(ε)σ(σ)ι	πολλῇσι, ῇς	πολέ(ε)σ(σ)ι
A.	πολέας [πολῦς]	πολλᾱ́ς	πολέα

734. In addition to the irregular form πολύς, πολλή, πολύ, there is another form (πολλός, ή, όν) of this adjective which is regular and declined like κᾱλός, ή, όν (721).

Declension of Participles

735. All middle and passive participles, except those of the first and second aorist passive, are declined like κᾱλός, ή, όν (721).

736. All active participles (except the perfect, 744) and both first and second aorist passive participles have stems in -ντ. The masculine and neuter are of the third declension, the feminine of the first.

737. The vocative of participles has the same form as the nominative.

738. Participles with stems in οντ usually have the nominative singular masculine in -ων, as γέρων 693.

739. But the present and second aorist of -μι verbs (διδούς, δούς), and all stems ending in αντ, εντ, υντ, add ς, lose ντ (613), and lengthen the preceding vowel (giving ους, ᾱς, εις, ῡς 601). The dative plural of these stems is similarly formed.

740. Participles with stems in οντ, ending in -ων, ουσα, ον in the nominative singular:

λύων, ουσα, ον loosing, freeing
(λυοντ-, λυοντ̣α-, λυοντ-)

SINGULAR

N. V.	λύων	λύουσα	λύον
G.	λύοντος	λυούσης	λύοντος
D.	λύοντι	λυούσῃ	λύοντι
A.	λύοντα	λύουσαν	λύον

DUAL

N. A. V.	λύοντε	λυούσᾱ	λύοντε
G. D.	λυόντοιιν	λυούσῃιν	λυόντοιιν

PLURAL

N. V.	λύοντες	λύουσαι	λύοντα
G.	λυόντων	λυουσᾶων [έων, ῶν]	λυόντων
D.	λυόντεσ(σ)ι, λύουσι	λυούσῃσι, λυούσῃς	λυόντεσ(σ)ι, λύουσι
A.	λύοντας	λυούσᾱς	λύοντα

741. Participles with stems in *οντ*, *αντ*, *εντ*, *υντ*, ending in ς in the nominative singular masculine:

PRESENT PARTICIPLE: διδούς, οῦσα, όν giving
(διδοντ-, διδοντι̯α-, διδοντ-)

SINGULAR

	MASC.	FEM.	NEUT.
N. V.	διδούς	διδοῦσα	διδόν
G.	διδόντος	διδούσης	διδόντος
D.	διδόντι	διδούσῃ	διδόντι
A.	διδόντα	διδοῦσαν	διδόν

DUAL

N. A. V.	διδόντε	διδούσᾱ	διδόντε
G. D.	διδόντοιιν	διδούσῃιν	διδόντοιιν

PLURAL

N. V.	διδόντες	διδοῦσαι	διδόντα
G.	διδόντων	διδουσᾶων [έων, ῶν]	διδόντων
D.	διδόντεσ(σ)ι / διδοῦσι	διδούσῃσι / διδούσῃς	διδόντεσ(σ)ι / διδοῦσι
A.	διδόντας	διδούσᾱς	διδόντα

AORIST PARTICIPLE: λῦ́σᾱς, ᾱσα, αν having loosed
(λῡσαντ-, λῡσαντι̯α-, λῡσαντ-)

SINGULAR

	MASC.	FEM.	NEUT.
N. V.	λῦ́σᾱς	λῦ́σᾱσα	λῦσαν
G.	λῦ́σαντος	λῡσᾱ́σης	λῦ́σαντος
D.	λῦ́σαντι	λῡσᾱ́σῃ	λῦ́σαντι
A.	λῦ́σαντα	λῦ́σᾱσαν	λῦσαν

DUAL

N. A. V.	λῦ́σαντε	λῡσᾱ́σᾱ	λῦ́σαντε
G. D.	λῡσάντοιιν	λῡσᾱ́σῃιν	λῡσάντοιιν

PLURAL

N V.	λῡ́σαντες	λῡσᾱσαι	λῡ́σαντα
G.	λῡσάντων	λῡσᾱσᾰ́ων [έων, ῶν]	λῡσάντων
D.	λῡσάντεσ(σ)ι λῡ́σᾱσι	λῡσᾰ́σῃσι λῡσᾰ́σῃς	λῡσάντεσ(σ)ι λῡ́σᾱσι
A.	λῡ́σαντας	λῡσᾱσᾰ́ς	λῡ́σαντα

742. AORIST PASSIVE PARTICIPLE

λυθείς, εῖσα, έν (having been) loosed
(λυθεντ-, λυθεντι̯α-, λυθεντ-)

SINGULAR

	MASC.	FEM.	NEUT.
N. V.	λυθείς	λυθεῖσα	λυθέν
G.	λυθέντος	λυθείσης	λυθέντος
D.	λυθέντι	λυθείσῃ	λυθέντι
A.	λυθέντα	λυθεῖσαν	λυθέν

DUAL

N. A. V.	λυθέντε	λυθείσᾱ	λυθέντε
G. D.	λυθέντοιιν	λυθείσῃιν	λυθέντοιιν

PLURAL

N. V.	λυθέντες	λυθεῖσαι	λυθέντα
G.	λυθέντων	λυθεισᾰ́ων [έων, ῶν]	λυθέντων
D.	λυθέντεσ(σ)ι λυθεῖσι	λυθείσῃσι λυθείσῃς	λυθέντεσ(σ)ι λυθεῖσι
A.	λυθέντας	λυθείσᾱς	λυθέντα

743. SECOND AORIST ACTIVE PARTICIPLE

δύς, δῦσα, δύν having entered
(δυντ-, δυντι̯α-, δυντ-)

SINGULAR

	MASC.	FEM.	NEUT.
N. V.	δύς	δῦσα	δύν
G.	δύντος	δύσης	δύντος
D.	δύντι	δύσῃ	δύντι
A.	δύντα	δῦσαν	δύν

DUAL

N. A. V.	δύντε	δύσᾱ	δύντε
G. D.	δύντοιιν	δύσῃιν	δύντοιιν

PLURAL

N. V.	δύντες	δῦσαι	δύντα
G.	δύντων	δῡσᾰ́ων [έων, ῶν]	δύντων
D.	δύντεσ(σ)ι δῦσι	δύσῃσι δύσῃς	δύντέσ(σ)ι δῦσι
A.	δύνταϛ	δύσᾱς	δύντα

Perfect Active Participles

744. Perfect active participles have stems in (κ)οτ. Those which have κ are called first perfects, those without κ second perfects.

λελυκώς, υῖα, ός having loosed
(λελυκοτ-, λελυκυσ̣α-, λελυκοτ-)

SINGULAR

	Masc.	Fem.	Neut.
N. V.	λελυκώς	λελυκυῖα	λελυκός
G.	λελυκότος	λελυκυίης	λελυκότος
D.	λελυκότι	λελυκυίῃ	λελυκότι
A.	λελυκότα	λελυκυῖαν	λελυκός

DUAL

N. A. V.	λελυκότε	λελυκυῖᾱ	λελυκότε
G. D.	λελυκότοιιν	λελυκυίῃιν	λελυκότοιιν

PLURAL

N. V.	λελυκότες	λελυκυῖαι	λελυκόται
G.	λελυκότων	λελυκυῖᾱ́ων [έων, ῶν]	λελυκότων
D.	λελυκότεσ(σ)ι λελυκόσι	λελυκυίησι λελυκυίῃς	λελυκότεσ(σ)ι λελυκόσι
A.	λελυκότας	λελυκυίᾱς	λελυκότα

εἰδώς, (ε)ἰδυῖα, εἰδός knowing
(ϝειδϝοτ-, ϝ(ε)ιδϝυσ̣α-, ϝειδϝοτ-)

SINGULAR

	Masc.	Fem.	Neut.
N. V.	εἰδώς	(ε)ἰδυῖα	εἰδός
G.	εἰδότος	(ε)ἰδυίης	εἰδότος
D.	εἰδότι	(ε)ἰδυίῃ	εἰδότι
A.	εἰδότα	(ε)ἰδυῖαν	εἰδός

DUAL

N. A. V.	εἰδότε	(ϵ)ἰδυίᾱ	εἰδότε
G. D.	εἰδότοιιν	(ϵ)ἰδυίῃιν	εἰδότοιιν

PLURAL

N. V.	εἰδότες	(ϵ)ἰδυῖαι	εἰδότα
G.	εἰδότων	(ϵ)ἰδυιᾶων [ἐων, ὧν]	εἰδότων
D.	εἰδότεσ(σ)ι εἰδόσι	(ϵ)ἰδυίῃσι (ϵ)ἰδυίῃς	εἰδότεσ(σ)ι εἰδόσι
A.	εἰδότας	(ϵ)ἰδυίᾱς	εἰδότα

NOTE 1. — λελυκώς, υἶα, ός does not occur in Homer, and there are very few first perfects in Homeric Greek. The forms of the first perfect participle, as given above are common in later Greek.

NOTE 2. — Perfect participles are often declined with ω instead of ο throughout; and at times end in *-ων, -ουσα, -ον* and are inflected with the same endings as the present participle.

745. Participles of contract verbs, 936–944 (usually left uncontracted) are declined in their contracted forms as follows:

τῑμῶν, οῦσα, ῶν (τῑμάων, άουσα, άον) honoring
(τῑμαοντ-, τῑμαοντι̯α-, τῑμαοντ-)

SINGULAR

	MASC.	FEM.	NEUT.
N. V.	τῑμῶν	τῑμῶσα	τῑμῶν
G.	τῑμῶντος	τῑμώσης	τῑμῶντος
D.	τῑμῶντι	τῑμώσῃ	τῑμῶντι
A.	τῑμῶντα	τῑμῶσαν	τῑμῶν

DUAL

N. A. V.	τῑμῶντε	τῑμώσᾱ	τῑμῶντε
G. D.	τῑμώντοιιν	τῑμώσῃιν	τῑμώντοιιν

PLURAL

N. V.	τῑμῶντες	τῑμῶσαι	τῑμῶντα
G.	τῑμώντων	τῑμωσᾶων [ἐων, ὧν]	τῑμώντων
D.	τῑμώντεσ(σ)ι τῑμῶσι	τῑμώσῃσι τῑμώσῃς	τῑμώντεσ(σ)ι τῑμῶσι
A.	τῑμῶντας	τῑμώσᾱς	τῑμῶντα

ποιῶν, εῦσα, εῦν (έων, έουσα, έον)
(ποιεοντ-, ποιεοντι̯α-, ποιεοντ-)

SINGULAR

	Masc.	Fem.	Neut.
N. V.	ποιῶν	ποιεῦσα	ποιεῦν
G.	ποιεῦντος	ποιεύσης	ποιεῦντος
D.	ποιεῦντι	ποιεύσῃ	ποιεῦντι
A.	ποιεῦντα	ποιεῦσαν	ποιεῦν

DUAL

N. A. V.	ποιεῦντε	ποιεύσᾱ	ποιεῦντε
G. D.	ποιεύντοιιν	ποιεύσῃιν	ποιεύντοιιν

PLURAL

N. V.	ποιεῦντες	ποιεῦσαι	ποιεῦντα
G.	ποιεύντων	ποιευσᾰ́ων [έων, ῶν]	ποιεύντων
D.	ποιεύντεσ(σ)ι ποιεῦσι	ποιεύσῃσι ποιεύσῃς	ποιεύντεσ(σ)ι ποιεῦσι
A.	ποιεῦντας	ποιεύσᾱς	ποιεῦντα

746. The participles of *-οω* contract verbs (as *χολόω anger*) end in *-ῶν, οῦσα, οῦν* (as *χολῶν, χολοῦσά, χολοῦν*) in the nominative singular, and are quite regular in their declension, the genitive being *χολοῦντος, χολούσης, χολοῦντος*; the dative being *χολοῦντι, χολούσῃ, χολοῦντι*, etc.

Comparison of Adjectives

747. Most adjectives form their comparatives by adding *-τερος, η, ον*, and their superlatives by adding *-τατος, η, ον* to the stem of the masculine positive.

748. If the penult of the stem is long by nature or position (522), the stem for the comparative and superlative remains unchanged. If it is short, it is regularly lengthened, *ο* becoming *ω*.

749. Examples

Positive	*Comparative*	*Superlative*
πιστός (πιστο-) faithful, trustworthy	πιστότερος	πιστότατος
μαλακός (μαλακο-) soft, gentle	μαλακώτερος	μαλακώτατος

750. The declension of comparatives and superlatives is usually the regular vowel declension of adjectives, as *κᾱ́λός, ή, όν* (721).

751. Some adjectives, mainly those in *-υς* and *-ρος*, form the comparative and superlative by changing these endings to *-ιων*, *-ιον* for the comparative, and to *-ιστος, η, ον* for the superlative.

752. EXAMPLES

Positive	*Comparative*	*Superlative*
ἡδύς sweet	**ἡδίων, ἥδιον** sweeter	**ἥδιστος, η, ον** sweetest
αἰσχρός shameful	**αἰσχίων, ιον** more shameful	**αἴσχιστος, η, ον** most shameful

753. The comparative of these adjectives is declined like *ἀμείνων, ον* (731), and the superlative like *κᾶλός, ή, όν* (721).

754. The most important cases of irregular comparison are:

	Positive	*Comparative*	*Superlative*
1)	**ἀγαθός** good, brave, noble	**ἀρείων, ον** **ἀμείνων, ον** **βέλτερος, η, ον** **λωίων, ον (λωίτερος, η, ον)**	**ἄριστος, η, ον**
2)	**κρατύς (κραταιός, ή, όν)** powerful	**κρείσσων, ον**	**κράτιστος (κάρτιστος)**
	κρατερός, ή, όν (καρτερός) powerful	**φέρτερος**	**φέρτατος (φέριστος)**
3)	**κακός, ή, όν** bad, cowardly	**κακίων, ον (κακώτερος)** **ἧσσων, ον** **χείρων, ον (χειρότερος) (χερείων, ον)**	**κάκιστος, η, ον** **ἥκιστος, η, ον**
4)	**κᾶλός, ή, όν** beautiful, noble	**καλλίων, ον**	**κάλλιστος, η, ον**
5)	**μέγας** large, mighty	**μείζων, ον (μέζων, ον?)**	**μέγιστος, η, ον**
6)	**μῑκρός** small, tiny	**μείων, ον**	
7)	**ἐλαχύς** small, tiny	**ἐλάσσων, ον**	**ἐλάχιστος, η, ον**
8)	**ὀλίγος** small, few	**ὀλείζων, ον (ὀλίζων, ον)**	**ὀλίγιστος, η, ον**
9)	**πολύς** much, many	**πλείων, ον (πλέων, ον)**	**πλεῖστος, η, ον**
10)	**φίλος** dear, lovely	**φίλτερος, η, ον (φιλίων, ον)**	**φίλτατος, η, ον**

755. Some adjectives do not occur in the positive. Their comparatives and superlatives are formed from prepositions, adverbs, verbs, nouns, and pronouns.

756. The comparative and superlative may express merely a high degree of the quality, without any idea of comparison being involved, and at times may indicate simply characteristic or possession.

Numerals

757. The Greek numerals were as follows:

	Cardinals	Ordinals	Adverbs
1	εἷς, μία (ἴα), ἕν	πρῶτος, η, ον	ἅπαξ
2	δύο (δύω)	δεύτερος, η, ον	δίς
3	τρεῖς, τρία	τρί(τα)τος, η, ον	τρίς
4	τέσσαρες (πίσυρες), τέσσαρα	τέταρτος (τέτρατος), η, ον	τετράκις
5	πέντε	πέμπτος, η, ον	πεντάκις*
6	ἕξ	ἕκτος, η, ον	ἑξάκις*
7	ἑπτά	ἕβδομος (ἑβδόματος), η, ον	ἑπτάκις*
8	ὀκτώ	ὄγδοος (ὀγδόατος), η, ον	ὀκτάκις*
9	ἐννέα	ἔνατος (εἴνατος), η, ον	ἐνάκις
10	δέκα	δέκατος, η, ον	δεκάκις
11	ἕνδεκα	ἑνδέκατος, η, ον	ἑνδεκάκις*
12	δ(υ)ώδεκα, δύο καὶ δέκα	δ(υ)ωδέκατος, η, ον	δ(υ)ωδεκάκις*
13	τρεισκαίδεκα (τρεῖς καὶ δέκα)	τρεισκαιδέκατος, η, ον	τρεισκαιδεκάκις*
14	τεσσαρεσκαίδεκα	τέταρτος (τέτρατος) καὶ δέκατος, η, ον	τεσσαρεσκαιδεκάκις*
15	πεντεκαίδεκα	πέμπτος καὶ δέκατος, η, ον	πεντεκαιδεκάκις*
16	ἑκκαίδεκα	ἕκτος καὶ δέκατος, η, ον	ἑκκαιδεκάκις*
17	ἑπτακαίδεκα	ἕβδομος καὶ δέκατος, η, ον	ἑπτακαιδεκάκις*
18	ὀκτωκαίδεκα	ὄγδοος καὶ δέκατος, η, ον	ὀκτωκαιδεκάκις*
19	ἐννεακαίδεκα	ἔνατος καὶ δέκατος, η, ον	ἐννεακαιδεκάκις*
20	εἴκοσι (ἐείκοσι)	εἰκοστός (ἐεικοστός), ή, όν	εἰκοσάκις
21	εἷς καὶ εἴκοσι (εἴκοσι καὶ εἷς, εἴκοσιν εἷς)	πρῶτος καὶ εἰκοστός	εἰκοσάκις ἅπαξ
30	τριήκοντα	τριηκοστός,* ή, όν	τριηκοντάκις*
40	τεσσαράκοντα	τεσσαρακοστός,* ή, όν	τεσσαρακοντάκις*
50	πεντήκοντα	πεντηκοστός,* ή, όν	πεντηκοντάκις*
60	ἑξήκοντα	ἑξηκοστός,* ή, όν	ἑξηκοντάκις*
70	ἑβδομήκοντα*	ἑβδομηκοστός,* ή, όν	ἑβδομηκοντάκις*
80	ὀγδώκοντα	ὀγδωκοστός,* ή, όν	ὀγδωκοντάκις*
90	ἐνενήκοντα (ἐννήκοντα)	ἐνενηκοστός,* ή, όν	ἐνενηκοντάκις*

100	ἑκατόν	ἑκατοστός,* ή, όν	ἑκατοντάκις*
200	διηκόσιοι, αι, α	διηκοσιοστός,* ή, όν	διηκοσιάκις*
300	τριηκόσιοι, αι, α	τριηκοσιοστός,* ή, όν	τριηκοσιάκις*
400	τετρακόσιοι,* αι, α	τετρακοσιοστός,* ή, όν	τετρακοσιάκις*
500	πεντηκόσιοι, αι, α	πεντακοσιοστός,* ή, όν	πεντακοσιάκις*
600	ἑξακόσιοι,* αι, α	ἑξακοσιοστός,* ή, όν	ἑξακοσιάκις*
700	ἑπτακόσιοι,* αι, α	ἑπτακοσιοστός,* ή, όν	ἑπτακοσιάκις*
800	ὀκτακόσιοι,* αι, α	ὀκτακοσιοστός,* ή, όν	ὀκτακοσιάκις*
900	ἐνακόσιοι,* αι, α	ἐν(ν)ακοσιοστός,* ή, όν	ἐνακοσιάκις*
1000	χίλιοι, αι, α	χῑλιοστός,* ή,* όν	χῑλιάκις*
2000	δισχίλιοι, αι, α	δισχῑλιοστός,* ή, όν	δισχῑλιάκις*
3000	τρισχίλιοι, αι, α	τρισχῑλιοστός,* ή, όν	τρισχῑλιάκις*
10,000	μῦριοι,* αι, α (δεκάχιλοι, αι, α)	μῡριοστός,* ή, όν	μῡριάκις*
20,000	δισμῦριοι,* αι, α	δισμῡριοστός,* ή, όν	δισμῡριάκις*
100,000	δεκακισμῦριοι,* αι, α	δεκακισμῡριοστός,* ή, όν	δεκακισμῡριάκις*

758. Declension of the First Four Cardinals

εἷς, μία, ἕν one (ἑν-, μιᾱ-, ἑν-)	δύω (δύο) (δυω-, ο-)	τρεῖς[1], τρία (τρε-, τρι-)	τέσσαρες, τέσσαρα (τεσσαρ-)
εἷς μία ἕν	δύω indecl.	τρεῖς[1] τρία	τέσσαρες τέσσαρα
ἑνός μιᾶς ἑνός		τριῶν τριῶν	τεσσάρων τεσσάρων
ἑνί μιᾷ ἑνί		τρισί τρισί	τέσσαρσι τέσσαρσι
ἕνα μίαν ἕν		τρεῖς τρία	τέσσαρας τέσσαρα

759. In addition to the above forms there occur at times for *μία*, *ἵα* (*ἰῆς*, *ἰῇ*, *ἴαν*); for *ἑνί*, *ἰῷ*; for *τέσσαρες*, *πίσυρες*.

Personal Pronouns

760. The personal pronouns are declined as follows:

	SINGULAR		
N. V.	ἐγώ(ν) I	σύ [τῦνη] you	—— he, she, it
G.	ἐμεῖο, μευ (ἐμέο, ἐμεῦ, ἐμέθεν)	σεῖο, σεο (σέο, σεῦ, σευ, σέθεν)	εἷο, ἑο, (ἕο, εὗ, εὖ, ἕθεν, ἑθεν)
D.	ἐμοί, μοι	σοί, τοι [τεῖν]	ἑοῖ, οἱ (οἷ)
A.	ἐμέ, με	σέ, σε	ἑέ, ἑ (ἕ, μιν)

[1] = *τρέες*, 584, 2.

		DUAL	
N. A. V.	νῶι, νώ	σφῶι, σφώ	σφωε
G. D.	νῶιν	σφῶιν (σφῷν)	σφωιν
		PLURAL	
N. V.	ἡμεῖς (ἄμμες)	ὑμεῖς (ὔμμες)	
G.	ἡμείων (ἡμέων)	ὑμείων (ὑμέων)	σφείων, σφεων (σφέων, σφῶν)
D.	ἡμῖν (ἄμμι(ν), ἥμῑν, ἦμιν)	ὑμῖν (ὔμμι(ν), ὑμῑν)	σφίσι, σφισι (σφι(ν))
A.	ἡμέας (ἧμας, ἥμεας, ἄμμε)	ὑμέας (ὔμμε)	σφέας, σφε(ας), σφάς

761. The nominative singular of the personal pronouns is used only for the sake of emphasis and contrast, being omitted under other conditions.

762. The oblique cases of these pronouns are enclitic (553), but if the pronoun is emphatic these cases keep their accent, and the longer forms of the first person are then used. This happens as a rule after prepositions. The forms without accent in the above table are enclitic.

763. The pronoun of the third person is sometimes used as a reflexive, that is, it refers to the subject of the leading verb of the sentence.

764. The possessive pronouns are formed from the stems of the personal pronouns and are declined like adjectives of the vowel declension, *i.e.* like καλός, ή, όν (721).

Possessive Pronouns

Sing.	ἐμός, ή, όν my, mine. σός, σή, σόν (τεός, τεή, τεόν) your(s). ἑός, ἑή, ἑόν (ὅς, ἥ, ὅν) his, her(s), its (own), [my, your own].
Dual.	νωίτερος, η, ον our(s). σφωίτερος, η, ον your(s).
Plural.	ἡμέτερος, η, ον our(s). ἀμός, ή, όν our(s). ὑμέτερος, η, ον your(s). ὑμός, ή, όν your(s). σφέτερος, η, ον their(s). σφός, σφή, σφόν their(s).

765. The most common pronoun, ὁ, ἡ, τό, used regularly as the definite article in later Greek, is usually employed as the demon-

strative, but sometimes as a personal or as a relative pronoun in Homer. It is declined as follows:

ὁ, ἡ, τό this, that; he, she, it; who, which, what

SINGULAR

	Masc.	Fem.	Neut.
N.	ὁ	ἡ	τό
G.	τοῦ, τοῖο	τῆς	τοῦ, τοῖο
D.	τῷ	τῇ	τῷ
A.	τόν	τήν	τό

DUAL

N. A.	τώ	(τώ)	τώ
G. D.	τοῖιν	(τοῖιν)	τοῖιν

PLURAL

N.	οἱ (τοί)	αἱ (ταί)	τά
G.	τῶν	τᾶων [τῶν]	τῶν
D.	τοῖσι, τοῖς	τῇσι, τῇς	τοῖσι, τοῖς
A.	τούς	τᾱς	τά

766. The intensive pronoun is declined as follows:

αὐτός, ἡ, ό self, same

SINGULAR

	Masc.	Fem.	Neut.
N.	αὐτός	αὐτή	αὐτό
G.	αὐτοῦ, οἷο	αὐτῆς	αὐτοῦ, οἷο
D.	αὐτῷ	αὐτῇ	αὐτῷ
A.	αὐτόν	αὐτήν	αὐτό

DUAL

N. A.	αὐτώ	(αὐτώ)	αὐτώ
G. D.	αὐτοῖιν	(αὐτοῖιν)	αὐτοῖιν

PLURAL

N.	αὐτοί	αὐταί	αὐτά
G.	αὐτῶν	αὐτᾶων [ἐων, ῶν]	αὐτῶν
D.	αὐτοῖσι, οἷς	αὐτῇσι, ῇς	αὐτοῖσι, οἷς
A.	αὐτούς	αὐτᾱς	αὐτά

767. The most important interrogative pronoun, *τίς, τί who? which? what?* has the acute accent always on the first syllable,

and never changes the acute to the grave, even when followed by other words.

768. The indefinite τις, τι *some (one), any (one), something, anything, a(n)* is spelled and declined the same as the interrogative, but differs from it in accent, the indefinite pronoun being always an enclitic, 553 ff.

769. Indefinite and Interrogative Pronouns

τις, τι some (one), any (one), something — τίς, τί, who? which? what?

	SINGULAR			
	Masc. and Fem.	Neut.	Masc. and Fem.	Neut.
N.	τις	τι	τίς	τί
G.	τέο (τεῦ)		τέο (τεῦ)	
D.	τέῳ (τῷ, τινί)		τέῳ (τῷ, τίνι)	
A.	τινά	τι	τίνα	τί
	DUAL			
N. A.	τινέ	τινέ	τίνε	τίνε
G. D.	τινοῖιν	τινοῖιν	τίνοιιν	τίνοιιν
	PLURAL			
N.	τινές	τινά (ἄσσα)	τίνες	τίνα
G.	τεῶν	τεῶν	τέων	τέων
D.	τεοῖσι	τεοῖσι	τέοισι	τέοισι
A.	τινάς	τινά (ἄσσα)	τίνας	τίνα

770. The relative pronouns are ὅς, ἥ, ὅ, and ὁ, ἡ, τό *who, which, what* (765), together with the indefinite relative pronoun ὅστις, ἥτις, ὅτι (ὅς τις, ἥ τις, ὅ τι) *whoever, whichever, whatever*, 776.

771. The most important demonstrative pronouns are οὗτος, αὕτη, τοῦτο *this*, (ἐ)κεῖνος, η, ο *that*, ὁ, ἡ, τό (used also as a relative and as a personal pronoun, 765) *this, that*, with its compounds, as ὅδε, ἥδε, τόδε; ὄγε, ἤγε, τόγε (ὅ γε, ἥ γε, τό γε), etc.

772. These pronouns are declined in the main like adjectives of the vowel declension (καλός, ή, όν, 721) with the exception that the neuter nominative and accusative singular ends in -ο instead of in -ον.

773. Relative Pronoun

ὅς (ὅ), ἥ, ὅ who? which? what?

SINGULAR

	Masc.	Fem.	Neut.
N.	ὅς (ὅ)	ἥ	ὅ
G.	οὗ [ὅου, ὅο]	ἧς [ἕης]	οὗ [ὅου, ὅο]
D.	ᾧ	ᾗ	ᾧ
A.	ὅν	ἥν	ὅ

DUAL

N. A.	ὥ	(ἥ)	ὥ
G. D.	οἷιν	(οἷιν)	οἷιν

PLURAL

N.	οἵ	αἵ	ἅ
G.	ὧν	ὧν	ὧν
D.	οἷσι, οἷς	ᾗσι, ᾗς	οἷσι, οἷς
A.	οὕς	ἅς	ἅ

774. Demonstrative Pronouns

(ἐ)κεῖνος, η, ο that

SINGULAR

	Masc.	Fem.	Neut.
N.	(ἐ)κεῖνος	(ἐ)κείνη	(ἐ)κεῖνο
G.	(ἐ)κείνου, οιο	(ἐ)κείνης	(ἐ)κείνου, οιο
D.	(ἐ)κείνῳ	(ἐ)κείνῃ	(ἐ)κείνῳ
A.	(ἐ)κεῖνον	(ἐ)κείνην	(ἐ)κεῖνο

DUAL

N. A.	(ἐ)κείνω	((ἐ)κείνω)	(ἐ)κείνω
G. D.	(ἐ)κείνοιιν	((ἐ)κείνοιιν)	(ἐ)κείνοιιν

PLURAL

N.	(ἐ)κεῖνοι	(ἐ)κεῖναι	(ἐ)κεῖνα
G.	(ἐ)κείνων	(ἐ)κεινάων [έων, ῶν]	(ἐ)κείνων
D.	(ἐ)κείνοισι, οις	(ἐ)κείνῃσι, ῃς	(ἐ)κείνοισι, οις
A.	(ἐ)κείνους	(ἐ)κείνᾱς	(ἐ)κεῖνα

ὅδε, ἥδε, τόδε this

SINGULAR

N.	ὅδε	ἥδε	τόδε
G.	τοῦδε, τοῖοδε	τῆσδε	τοῦδε, τοῖοδε

D.	τῷδε	τῇδε	τῷδε
A.	τόνδε	τήνδε	τόδε

DUAL

N. A.	τώδε	(τώδε)	τώδε
G. D.	τοῖινδε	(τοῖινδε)	τοῖινδε

PLURAL

N.	οἵδε (τοίδε)	αἵδε (ταίδε)	τάδε
G.	τῶνδε	τᾱ́ωνδε [τῶνδε]	τῶνδε
D.	τοῖσ(ι)δε	τῇσ(ι)δε	τοῖσ(ι)δε
A.	τούσδε	τᾱ́σδε	τάδε

οὗτος, αὕτη, τοῦτο this

SINGULAR

	Masc.	Fem.	Neut.
N.	οὗτος	αὕτη	τοῦτο
G.	τούτου, οιο	ταύτης	τούτου, οιο
D.	τούτῳ	ταύτῃ	τούτῳ
A.	τοῦτον	ταύτην	τοῦτο

DUAL

N. A.	τούτω	(τούτω)	τούτω
G. D.	τούτοιιν	(τούτοιιν)	τούτοιιν

PLURAL

N.	οὗτοι	αὗται	ταῦτα
G.	τούτων	ταυτᾱ́ων [έων, ῶν]	τούτων
D.	τούτοισι, οις	ταύτῃσι, ῃς	τούτοισι, οις
A.	τούτους	ταύτᾱς	ταῦτα

Note. — The dative plural of ὅδε, ἥδε, τόδε at times has τοίσδεσ(σ)ι instead of τοῖσ(ι)δε.

775. Compounds of ὁ, ἡ, τό (as ὁδε, ἥδε, τόδε; ὅγε, ἥγε, τόγε) are declined the same as the simple form (ὁ, ἡ, τό) with the additional part (-γε, -δε, etc.) attached. As these are compounds, formed of the simple pronouns and the enclitics, they are accented the same as the simple forms without the enclitics (553, 558).

776. The indefinite relative pronoun (ὅστις, ἥτις, ὅ τι) *whoever, whichever, whatever*, is a compound of the simple relative (ὅς, ἥ, ὅ) and the indefinite τὶς, τὶ, each part of which is declined separately (or sometimes only the latter part).

777. ὅ τι, the neuter of the indefinite relative pronoun, is thus printed in most texts, that it may not be confused with the conjunction, ὅτι *that, because, why.*

778. **The Reciprocal Pronoun**

ἀλλήλοιιν, ῃιν, οιιν (of) one another

	DUAL		
	Masc.	Fem.	Neut.
G.	ἀλλήλοιιν	ἀλλήλῃιν	ἀλλήλοιιν
D.	ἀλλήλοιιν	ἀλλήλῃιν	ἀλλήλοιιν
A.	ἀλλήλω	ἀλλήλᾱ	ἀλλήλω
	PLURAL		
G.	ἀλλήλων	ἀλληλᾰ́ων [έων, ῶν]	ἀλλήλων
D.	ἀλλήλοις(ι)	ἀλλήλῃς(ι)	ἀλλήλοις(ι)
A.	ἀλλήλους	ἀλλήλᾱς	ἄλληλα

779. This pronoun is used only in the genitive, dative, and accusative.

Adverbs

780. Most Greek adverbs are of twofold origin:

1) Isolated case-forms of nouns, pronouns, and adjectives, which became crystallized and used in an adverbial connection.

2) Adverbs formed by means of various suffixes (630), of which the origin is unknown.

781. The most common occurrence of the use of various cases of the noun, pronoun, and adjective adverbially is the employment of the neuter accusative of the adjective, singular or plural, with or without the pronoun τό, τά, as an adverb. The neuter of nouns and pronouns is sometimes, but less commonly, used in the same way.

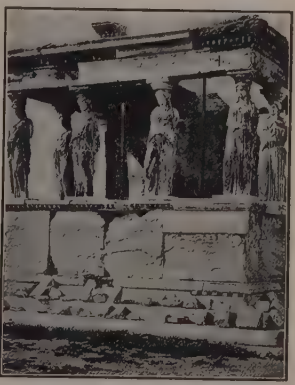
782. A great number of adverbs end either in -ω or in -ως.

783. Those ending in -ως are adverbs of manner, and are formed from adjectives and pronouns. They have the accent of the genitive plural neuter of the word from which they are formed.

FIGURES FROM THE PEDIMENT OF THE PARTHENON

GROUPS FROM THE PARTHENON FRIEZE

CORNER OF THE PARTHENON
(RESTORED)



CARYATID PORCH OF THE
ERECHTHEUM

784. For the comparative of these abverbs, the neuter accusative singular of the comparative of the adjective is used, and for the superlative the neuter accusative plural of the superlative of the adjective.

785. Adverbs of place which end in *-ω* (and a few others) form the comparative by adding *-τέρω*, and the superlative by adding *-τάτω* to the stem (630).

786. The prepositions were originally adverbs, and most of them are still so used in Homer.

787. EXAMPLES OF FORMATION

ADJECTIVE	STEM	GENITIVE PLURAL	ADVERB
καλός, ή, όν	καλο-	καλῶν	καλῶς
κακός, ή, όν	κακο-	κακῶν	κακῶς
ἄλλος, η, ο	ἀλλο-	ἄλλων	ἄλλως

788. The most important suffixes (630) used in the formation of adverbs (780, 2) are:

1) *-ι, -σι, -θι, -ον*, denoting *place where.*
2) *-θα, -θε(ν)*, denoting *place where.*
3) *-θεν*, denoting *place whence.*
4) *-δε* (originally an enclitic preposition = English *to*), denoting *whither.*
5) *-σε*, denoting *whither.*
6) *-τε*, denoting *time.*
7) *-τος*, denoting *where.*
8) *-κα* (origin unknown), as in *αὐτί-κα.*
9) *-κας* (origin unknown), as in *ἐ-κάς.*
10) *-κις* (with generalizing, indefinite meaning; akin to *τὶς, τὶ*), as *πολλά-κις many a time, often.*
11) Some other endings are *-α, -δην, -δον, -τι, -στι.*

Verbs

789. Verbs, as well as all other inflected (626–630) forms, consist of two principal elements:

1) the *stem;*
2) the *ending*, or *suffix.*

790. Often more than one suffix is fused with a verb stem, to indicate its various relations of *mode*, *tense*, *voice*, *person*, *number*, etc., as λύ-ο-μεν, λύ-ε-τε (from λύ-ω *loose*), where the primary stem of the verb is λυ-, to which the suffixes are attached.

791. The forms of a Greek verb fall into two main classes:

1) *Finite* (indicative, subjunctive, optative, and imperative).

2) *Infinite* (infinitive and participle).

792. The *characteristics* of the finite forms are the *personal endings*, *augment*, *reduplication*, *voice*, *mode*, and *tense signs*, etc.

793. The participle is a verbal adjective, and is used as other adjectives.

794. The infinitive is a verbal noun, formerly used in several cases, but restricted in Greek to old case-forms of the dative and locative.

795. Thematic and Athematic forms. — With respect to form Greek verbs fall into two main classes:

1) -ω verbs, *i.e.* those ending in -ω in the first person singular, present active indicative, sometimes called *thematic* verbs (796).

2) -μι verbs, *i.e.* those ending in -μι in the first person singular, present active indicative, sometimes called *athematic* verbs (797).

796. The thematic verbs are so named because in a majority of their forms the personal ending (819–821) is preceded by ℅ (ο before μ or ν, or in the optative mode, otherwise ε), which is called the *thematic* vowel. Thus, λυ℅ (λύω) is called the *theme*, to which the personal endings (819–821) are attached.

797. *Athematic* verbs do not have this connecting vowel, but the personal endings are attached directly to the stem of the verb.

798. Many verbs which are regularly thematic may have athematic forms, as δέχθαι, δέκτο (δέχομαι); λύμην, λύτο (λύω); ἄλτο (ἄλλομαι), etc.

799. In the subjunctive these thematic vowels, ℅, are regularly long, being ω/η respectively.

800. In some cases the thematic vowel is short in the subjunctive, particularly in the dual and plural of the present and second

aorist of -μι verbs, the first aorist and second perfect of all verbs, and the second aorist of all verbs having athematic second aorists in the indicative.

801. Strictly speaking no Greek verb is thematic or athematic throughout; but certain of their forms are inflected thematically and others athematically.

802. Those inflected thematically are: all futures; all presents and imperfects of -ω verbs (thematic presents); all second aorists having the thematic vowel (ending in -ον in the first person singular, active indicative, 865); all subjunctives.

803. The athematic forms are: the presents and imperfects in all voices of -μι (athematic) verbs; all aorists passive (except the subjunctive forms); all middle and passive perfects and pluperfects; all second aorists whose tense stem does not end in the thematic vowel (796); a few verbs (as ἵστημι) in the second perfect and pluperfect, active; all first aorists, active and middle. The perfects and pluperfects active are primarily athematic in their inflection.

804. In the thematic inflection the tense stem varies, %, as indicated above.

805. In the athematic inflection the final vowel of the tense stem is usually long (lengthened grade) in the singular, and commonly (but not always) is short (standing in ablaut relation (593–595), weakened or disappearing grade) in the dual and plural. This is particularly true of athematic presents and imperfects, second aorists, perfects, and pluperfects active.

806. Voices and Modes. — The Greek verb has three voices: active, middle, and passive. Each voice has six modes: the indicative, subjunctive, optative, imperative, infinitive, and participial.

807. Tense systems. — The Greek verb has the following nine systems of tenses:

1) *present*, consisting of the present and imperfect.

2) *future*, consisting of the future, active and middle.

3) *first aorist*, consisting of the first aorist, active and middle.

4) *second aorist*, consisting of the second aorist, active and middle.

5) *first perfect*, consisting of the first perfect and pluperfect active.

6) *second perfect*, consisting of the second perfect and pluperfect active.

7) *perfect middle*, consisting of the perfect, pluperfect, and future perfect middle (passive).

8) *first passive*, consisting of the first aorist passive.

9) *second passive*, consisting of the second aorist passive.

808. Each of these systems has a stem, called the *tense stem*, to which are added certain endings to denote person and number.

809. Tense Suffixes. — The suffixes (630) by which the various tense stems are formed from the verb stem are as follows:

1) *present*: *a*) thematic *%* (ο before μ or ν, or in the optative, otherwise ε), as λύ-ο-μεν, λύ-ε-τε; *b*) athematic none, as φά-μεν, φά-τε.

2) *future*: *a*) σ(σ)*%* (same rule as the present for *%*; σ after long vowels or diphthongs; either σ or σσ after short vowels), as λῦ-σο-μεν, καλέσ-σο-μέν.

b) εσ*%* in liquid and nasal stems (514–516), and σ regularly dropped (603), as βαλ-έ-ω, φαν-έ-ω; exceptions κέλ-σω, κῦρ-σω, ὄρ-σω.

3) *first aorist* σ(σ)α (σ after long vowels or diphthongs; either σ or σσ after short vowels).

b) σ*%* in a few cases.

c) σ is usually lost in liquid and nasal verbs, and the preceding vowel lengthened by compensation (601), as ἔ-μειν-α, ἔ-φην-α, for ἐμενσα, ἐφανσα.

Exceptions to *c*): ἔ-κελ-σα, ἔ-κυρ-σα, ὦρ-σα.

4) *second aorist*: *a*) thematic *%*, as ἐ-λίπ-ο-μεν, ἐ-λίπ-ε-τε.

b) athematic none, as ἔ-βη-ν, ἔ-στη-ν, ἔ-δῡ-τε, ἔ-γνω-ν.

5) *first perfect* κα, pluperfect κε, as βέ-βη-κα, ἐ-βε-βή-κε-α (-η).

6) *second perfect* α, pluperfect ε, as πέ-ποιθ-α, ἐ-πε-ποίθ-ε-α (-η), or none, as ἔ-στα-μεν, ἔ-στα-τε.

7) *perfect middle* none, as λέ-λυ-μαι; future perfect σ(σ)*%*.

8) *first passive* θ$^{\eta}/_{\epsilon}$, as ἐ-λύ-θη-μεν, ἔ-λυ-θε-ν.

9) *second passive* $^{\eta}/_{\epsilon}$, as ἐ-δάμ-η-μεν, ἔ-δαμ-ε-ν.

810. Principal Parts. — The principal parts of a verb are the first person singular of each tense system found in it.

811. No verb has all the tense systems entire. Most verbs have no more than six: the present, future, first aorist, first (or second) perfect active, perfect middle (passive), and the first or second aorist passive. If the verb does not have a future active, the future middle (passive) is given. If the verb has a second aorist, it is added.

812. Of deponent verbs (897) the principal parts are: the present, future, perfect, and aorist. This includes both first and second aorists, middle and passive, if they occur.

813. Mode Suffix. — Observe that the optative has also the mode suffix *ῑ/ιη*, which contracts with the final vowel of the tense stem, as *λύοιμι* for *λυ-ο-ῑ-μι*, *ἱσταίην* for *ἱ-στα-ιη-ν*.

814. Tenses. — Of the tenses, seven are found in the indicative mode: the present, imperfect, aorist, future, perfect, pluperfect, and future perfect.

815. The other modes have the present, aorist, and perfect tenses; the infinitive and participle have in addition the future tense.

816. The tenses of the indicative are distinguished as:

1) *principal* (*primary*) tenses: the present, future, perfect, and future perfect.

2) *past* (*secondary*) tenses: imperfect, aorist, and pluperfect (*historical* tenses).

817. The passive has a distinct form only in the aorist;[1] in the other tenses the middle form has both the middle and passive meaning.

818. Number and Person. — There are three numbers (singular, dual, plural) of the Greek verb, as in nouns, and three persons (first, second, third).

819. Endings. — Certain suffixes, called personal endings, are attached to the tense stems of the various finite (791) modes, and

[1] Two second future forms (*δαήσεαι*, *μιγήσεσθαι*) are found.

other endings are attached to the infinitives and participles, to make the complete verbal forms.

820. Some of these personal endings have undergone considerable changes.

821. In their earlier form they were as follows:

	ACTIVE		MIDDLE	
	Indicative primary tenses, and Subjunctive	*Indicative secondary tenses, and Optative*	*Indicative primary tenses, and Subjunctive*	*Indicative secondary tenses, and Optative*
		SINGULAR		
1	-μι, -ω	-ν, -ϙ = -α	-μαι	-μην
2	-σι, -ς, -(σ)θα	-ς, -σθα	-σαι	-σο
3	-τι = -σι	-(τ)	-ται	-το
		DUAL		
1	———	———	-μεθον	[-μεθον]
2	-τον	-τον	-σθον	-σθον
3	-τον	-την	-σθον	-σθην
		PLURAL		
1	-μεν	-μεν	-μεθα (-μεσθα)	-μεθα (-μεσθα)
2	-τε	-τε	-σθε	-σθε
3	-ντι = -νσι	-ν(τ), -σαν	-νται (-αται = -ϙται, 597–598)	-ντο (-ατο = -ϙτο 597–598)

Imperative

	ACTIVE	MIDDLE
	SINGULAR	
2	—, -θι, -ς	-σο
3	-τω	-σθω
	DUAL	
2	-τον	-σθον
3	-των	-σθων
	PLURAL	
2	-τε	-σθε
3	-ντων	-σθων

822. Observe that the subjunctive has the same endings throughout as the primary tenses of the indicative, while the

optative (except at times in the first singular, when it ends in *-μι*), has the same endings as the secondary tenses of the indicative.

823. The first and second aorists passive have the same endings as the secondary tenses of the active voice.

824. Primary Endings of the Active Voice (Indicative and Subjunctive)

1 sing.: *-μι* is found in the present indicative of all *-μι* verbs, and in a few subjunctives of *-ω* verbs. *-ω* is found in the present indicative of all *-ω* verbs, in all futures, and in the subjunctive. In the perfect indicative there is no personal ending, *-α* taking the place of the thematic vowel.

2 sing.: *-σι* is found only in *ἐσσί you are;* elsewhere *-ς* has taken its place. *-θα* (*-σθα*) is used at times in the perfect, imperfect and pluperfect of the indicative, and occasionally in the subjunctive and optative.

3 sing.: *-τι* is found only in *ἐστί he is.* It becomes *-σι* in the other *-μι* verbs, and *-σι* is occasionally found in the subjunctive of *-ω* verbs. *-ω* verbs have another ending, *-ι*, of which the origin is uncertain. The perfect, *-ε*, has no personal ending.

3 plur.: *-ντι* regularly becomes *-νσι*, and *ν* is then lost, with lengthening of the preceding vowel (613). Many *-μι* verbs seem to have ended in *-αντι*, which first became *-ανσι*, and then *-ᾱσι* (613). The perfect of consonant stems ended in *-ντι* (*-νσι*) which became *-ν̊τι* (*-ν̊σι*) and then *-ασι* (597–8). Generally *-ασι* in both present and perfect has been replaced by *-ᾱσι*.

825. Secondary Endings of the Active (Indicative and Optative)

1 sing.: *-ν* after vowels remained unchanged; after consonants it became *-ν̊*, and then *-α* (597–8). Pluperfect *-εα* is usually contracted to *-η*. The optative has *-ν* when the mode suffix is *-ιη-* (813); otherwise it has *-μι*.

3 sing.: *-τ* is always dropped (605); *ἔλυε* from *ἐλυετ*; cf. *amat; ἔλῡσε* has no personal ending; it takes its *-ε* from the perfect.

2 dual: *-την* sometimes occurs instead of *-τον*.

3 dual: *-τον* sometimes occurs instead of *-την*.

3 plur.: *-ν* is for an earlier *-ντ*, *τ* being lost (605), the vowel before it being regularly short. *-σαν*, from the first aorist ending, is used in the imperfect, and often in the second aorist of *-μι* verbs, at times in the aorist passive, in the pluperfect active, and in the optative when it has the mode suffix *-ιη-*.

826. Middle Endings, Primary and Secondary (Indicative, Subjunctive, and Optative)

2 sing.: *-σαι* drops its *σ* between vowels (603), except in the perfect, and in the present indicative of *-μι* verbs.

2 sing. (secondary): *-σο* regularly drops its *σ* between vowels (603), except in the pluperfect, and in the imperfect of *-μι* verbs. In a few cases *σ* is dropped in the pluperfect.

Dual: the first dual *-μεθον* is rare; *-σθον* occurs once instead of *-σθην*.

3 plur.: *-νται*, *-ντο* regularly become *-αται*, *-ατο* (*-ῆται*, *-ῆτο*) in the perfect and pluperfect of verbs with consonant stems, stems ending in *-ι*, occasionally in vowel stems, and always in the optative. Elsewhere occasionally *-νται*, *-ντο* become *-αται*, *-ατο* (597–8).

827. Endings of the Imperative

2 sing. active: *-ε* of the second sing. is the thematic vowel, and forms like λύε, ἄειδε have no personal ending.

-θι is common, with both an active and passive meaning. In the first aorist passive *-θι* becomes *-τι* after *-θη-* of the passive stem (619).

-ς occurs in a few cases. The endings of the aorist, *-σον* (active) and *-σαι* (middle) are obscure.

2 sing. middle: *-σο* loses its *σ* between vowels (603), except in the perfect of all verbs and the pres. of *-μι* verbs.

Endings of the Infinitives, Participles, and Verbal Adjectives

828. Infinitives have the following endings:

1) dative (794): *-αι* (*-ναι*, *-μεναι*, *-εναι*, *-σαι* active; and *-σθαι*, *-θαι* middle and passive).

2) locative (794): -εν, -μεν (following the thematic vowel ε, ε-εν regularly contracts to -ειν, 584–5).

829. Participles have the following endings added to the tense stem:

1) -ντ- for all active tenses, except the perfect (usually), and the first and second aorists passive.

2) -οτ- (-ϝοτ-), occasionally -οντ- in the perfect active.

3) -μενο- (feminine -μενᾱ-) in the middle; and in the passive, except the aorist passive.

NOTE. — Verbal adjectives end in -τός, and are usually equivalent to passive (sometimes active) participles in meaning, or else denote possibility, as γνωτός [γιγνώσκω] *known*, ποιητός [ποιέω] *made*, τυκτός [τεύχω] *made*. They are formed by adding the ending τός to the verb stem, usually as it appears in the first or second aorist passive.

830. Augment. — Greek verbs prefix an *augment* (increase) at the beginning of the secondary (816) tenses of the indicative, to denote past time.

831. This augment is of two kinds:

1) *syllabic* augment, which prefixes ἐ- to verbs beginning with a consonant, as λύω *I loose*, imperfect ἔλυον *I was loosing*.

2) *temporal* augment, which lengthens the first syllable of words beginning with a vowel or a diphthong, as ἀκούω *I hear*, ἤκουον *I was hearing*.

832. When augmented α, ε regularly become η; ι, ο, υ become ῑ, ω, ῡ respectively; αι and ᾳ become ῃ; while οι becomes ῳ.

833. Of course η, ῃ, ῑ, ῡ, ω, and ῳ do not undergo any change when augmented.

834. Verbs beginning with ρ regularly double it after the augment. Those beginning with λ, μ, ν, or σ sometimes double the initial consonant after the augment.

835. Verbs beginning with a vowel formerly preceded by a lost consonant (usually ϝ, or σ), may take the syllabic instead of the temporal augment, as ἐάνδανον, imperfect of ἀνδάνω (σϝανδανω) *please*.

836. When initial σ has thus been lost, the augment always

contracts with the first vowel of the stem, according to the rules (584–5); when initial ϝ has been lost, contraction may or may not take place. Thus ἔχω (σεχω), imperfect εἶχον (ἐσεχον, ἐεχον); ἕπομαι (σεπομαι), imperfect εἱπόμην (ἐσεπομην, ἐεπομην); εἶδον (ἐϝιδον), second aorist of ὁράω (ϝοραω); ἄγνῡμι (ϝαγνῡμι, aorist ἔαξα (ἐϝαξα).

837. *The augment, both syllabic and temporal, is often omitted.*

838. Compound Verbs. — Some prepositions (originally adverbs) are prefixed to verbs, the whole forming a compound. If the preposition ends with a vowel and the verb begins with one, the vowel of the preposition is usually elided (575), as διίστημι (διά-ἵστημι), ἀφαιρέω (ἀπό-αἱρέω (582)).

839. The augment of compound verbs comes between the preposition and the verb. If two vowels are thus brought together, the first is usually elided, as ἀπολύω *loose, free;* imperfect ἀπέλυον (ἀπό-ἔλυον); aorist ἀπέλῡσα (ἀπό-ἔλῡσα).

840. Imperfect. — The imperfect (a secondary tense (816)) is formed by adding the secondary endings (821) to the *augmented* stem of the present, as λύω *I loose,* imperfect ἔλυον *I was loosing;* τίθημι *I place,* imperfect ἐτίθην.

841. First Aorist. — The first aorist of vowel and mute verbs (849) (a secondary tense, 816) is regularly formed by adding -σ(σ)α to the augmented verb stem, followed by the personal endings of the secondary tenses. If the verb stem ends in a long vowel or a consonant only one σ is ever added; if it ends in a short vowel, either one or two sigmas may be used.

842. "Mixed" Aorists. — A few aorists (sometimes called "mixed aorists") are formed by adding -σ% followed by the personal endings of the secondary tenses, to the augmented verb stem.

843. ἵημι *throw, send;* δίδωμι *give, grant;* and τίθημι *put, place,* have -κα in the aorist instead of -σα.

844. Future. — The future (a primary tense) of vowel and mute verbs (849) is regularly formed by adding the tense suffix -σ(σ)% to the verb stem, followed by the personal endings of the primary tenses.

845. If the verb stem ends in a long vowel, the stem is not affected by the addition of *-σ%* and *-σα* in the formation of the future and aorist.

846. If the verb stem ends in a short vowel, all tenses except the present and imperfect regularly lengthen this, *α* and *ε* becoming *η*; *ο* becoming *ω*; as *ποιέω, ποιήσω, ἐποίησα*; *χολόω, χολώσω, ἐχόλωσα.* Exception: *ἐάω* gives *ἐάσω, εἴᾱσα.*

847. Some verbs do not lengthen the short vowel according to the rule in 846.

848. These, and a few others, usually have *σ* before the personal ending of the perfect middle and the aorist passive.

849. Classes of Verbs. — Verbs are called *vowel verbs, liquid verbs, nasal verbs,* and *mute verbs,* according as their stem ends in a vowel, a liquid, a nasal, or a mute (509–516).

850. Mute Verbs. — If the verb stem ends in a mute, the following euphonic changes take place:

1) a labial mute (*π, β, φ*) unites with the sigma following and forms *ψ*, as *πέμπω, πέμψω* (*πεμπσω*), *ἔπεμψα* (*ἐπεμπσα*) *send, escort: ἀμείβω, ἀμείψω, ἤμειψα* (*ἀμειβσω, ἠμειβσα*) *(ex)change;*

2) a palatal mute (*κ, γ, χ*) unites with the sigma following and forms *ξ*, as *ἀρήγω, ἀρήξω* (*ἀρηγσω*), *ἤρηξα* (*ἠρηγσα*) *help, assist; τεύχω, τεύξω* (*τευχσω*), *ἔτευξα* (*ἐτευχσα*) *make, fashion, cause.*

3) a lingual mute (*τ, δ, θ*) before the *σ* is assimilated (610, 4), as *πείθω, πείσω, ἔπεισα persuade; ἀείδω, ἀείσω, ἤεισα sing.*

851. Liquid and Nasal Verbs. — If a verb stem ends in a liquid (*λ, ρ*) or a nasal (*μ, ν*), the future is regularly formed by adding *-εσ%*, with the loss of *σ* between vowels (603), to the verb stem, to which are attached the primary personal endings, as *βάλλω, βαλέω* (from *βαλεσω*) *throw, shoot.*

852. In a few cases the first *ε* is omitted, and *σ* is retained in verbs of this kind, as *ὄρνῡμι, ὄρσω arouse, stir up.*

853. A few verbs in addition to those with liquid and nasal stems have lost *σ* in the future, as *καλέω, κᾰλῶ call, summon.* In general these verbs have a liquid or nasal before the final vowel

of the stem, and imitate the forms of the futures of liquid and nasal verbs.

854. Those formations in which σ is dropped after α or ε are sometimes called "Attic futures."

855. A few verbs have active forms in the present, but middle forms in the future, as ἀκούω, ἀκούσομαι *hear.*

856. Verbs with liquid and nasal stems regularly form their aorists by dropping the σ and lengthening the stem vowel by compensation (601), α becoming η, ε becoming ει, ι becoming ῑ, and υ becoming ῡ, as φαίνω (φαν-), φανέω (φανεσω), ἔφηνα (ἐφανσα) *show;* μένω, μενέω (μενεσω), ἔμεινα (ἐμενσα) *remain, await.*

857. In some cases the σ is retained in formations of this kind, as ὄρνῡμι, ὦρσα *stir up, arouse;* κέλλω, ἔκελσα *land;* κύρω, κύρσω *meet.*

858. The present of most liquid and nasal verbs regularly lengthens the last syllable of the stem by compensation (601) as the original form of the stem of these verbs ended in consonantal ι (600).

859. Presents in -λλω are from an earlier form in -λι̯ω. Thus ἀγγέλλω, βάλλω, στέλλω, τέλλω, etc., were originally ἀγγελι̯ω, βαλι̯ω, στελι̯ω, τελι̯ω, etc. In these cases the last syllable of the stem is lengthened by doubling the final λ.

860. Verbs with presents in -αινω, -αιρω, -εινω, -ειρω, -ῑνω, -ῑρω, -ῡνω, -ῡρω originally had the endings -ανι̯ω, -αρι̯ω, -ενι̯ω, -ερι̯ω, -ινι̯ω, -ιρι̯ω -υνι̯ω, -υρι̯ω (consonantal ι, 600) respectively.

861. The quantity of the last vowel of the stem of many verbs often varies, as λύω, λύσω, ἔλῡσα, λέλυκα*, λέλυμαι, ἐλύθην.

862. Ablaut (vowel gradation, 593–595) is seen in the various tense systems of many verbs, particularly in what are known as "second" (863) tenses. The second aorist and second passive systems commonly have the weak (594–595) grades ι, υ, α. The other systems usually have the corresponding strong grades ει (οι), ευ (ου), η (ω); οι, ου; ω in the second perfect. When ε is preceded or followed by a liquid or a nasal its weak grade is α.

863. Second Tenses. — Many verbs have what are called *second* tenses, as second aorists (active, middle, and passive), and second perfects and pluperfects (active). These second tenses are irregular in formation, and are thus named to distinguish them from the more common, regularly formed tenses, which are called *first* tenses.

864. The meaning of these *second* tenses ordinarily corresponds to that of the *first* tenses, except in the comparatively few cases when a verb has both forms. Then the first and second tenses may differ slightly in meaning, usually by the first being transitive (sometimes causative), the second intransitive. Compare the Americanism *shine, shined, shined*, used transitively, as in the expression "he shined my shoes," with the more common forms of the verb, *shine, shone, shone*, used intransitively, as "the sun shone." "Shined" may be compared in form and meaning to a first aorist, while "shone" would correspond in form and meaning to a second aorist. Thus in Greek, ἔβην (2d aor.) signifies *I went, walked* (intransitive), while ἔβησα (1st aor.) signifies *I caused to go, walked* (transitive), as in English *I walked my horse* (ἔβησα ἵππον) *i.e.* I caused my horse to walk.

865. Second aorists are formed in various ways:

1) A common method is for them to have the secondary (816) endings, following the thematic vowel *ε*, thus being conjugated like the imperfect, as ἔχω, ἕξω, ἔσχον *to have*, where ἔσχον the second aorist is conjugated like ἔλυον, the imperfect of λύω *to loose*.

2) Many have the secondary endings attached directly to the tense stem, and thus are conjugated like the aorist passive, but without the *θ* of the passive stem. Thus ἔβην (βαίνω), ἔδῡν (δῡ́ω), ἔγνων (γιγνώσκω), etc. These are athematic (797) of course.

3) Others end in *-α* and are conjugated with the same endings as the first (regular) aorists, but without the *σ*, as εἶπα, ἔκηα.

4) Many are reduplicated (867), as ἤγαγον [ἄγω], κεχαρόμην [χαίρω].

Note. — The stem of the second aorist usually differs from the present, regularly standing in ablaut (593–5) relation to it, as βαίνω, ἔβην; λείπω, ἔλιπον.

866. The stem of the singular of athematic (797, 865, 2) second aorists regularly stands in ablaut (593–5) relation to the stem found in the dual and plural.

867. Reduplication. — The perfect and pluperfect (with a few presents, second aorists and futures) in all modes have *reduplication* (doubling), which regularly denotes completed (sometimes intensified) action, a state, or a condition.

868. Verbs beginning with a single consonant, except ρ, prefix this consonant, followed by the letter ε, as δύω, δέδῡκα *go in*. Often the stem stands in ablaut (593–5) relation to the stem of the present, as βαίνω (βαν-, βα-), βέβηκα *come, go*.

869. Verbs beginning with a double consonant (518), with two consonants (except a mute followed by a liquid or nasal (509, 516), those beginning with ρ, and some beginning with μ, instead of being reduplicated, simply add ε, the reduplication in these cases having the same form as the syllabic augment (830–1).

870. A rough mute when reduplicated is changed to its *cognate* smooth (510–511), as φύω, πέφυκα; θνήσκω, τέθνηκα. This is *de-aspiration* (dissimilation) (619).

871. In verbs beginning with a vowel or diphthong the reduplication has the form of the *temporal* (831) augment, as οἴχομαι, ᾠχωκα.

872. Verbs beginning with a vowel which was formerly preceded by a lost consonant may take the reduplication in the form of the syllabic augment (830–1).

873. Some verbs beginning with α, ε, or ο, followed by a consonant, reduplicate by repeating this vowel and the consonant and by lengthening the vowel, α and ε becoming η, and ο becoming ω, as ἔδω, ἐδηδώς; ἄραρισκω, ἄρηρα; ὄλλῡμι, ὄλωλα. This is sometimes called "Attic reduplication."

874. A few verbs reduplicate the present by prefixing the first consonant of the stem followed by ι, as ἵστημι (σιστημι 603–4), τίθημι, δίδωμι, ἵημι (σισημι 603–4), πίμπλημι, γίγνομαι, γιγνώσκω, μιμνήσκω.

875. When the reduplicated perfect begins with a consonant, the pluperfect prefixes the syllabic augment (ἐ) to the reduplication, as βέβηκα (perfect), ἐβεβήκεα (pluperfect).

876. In other cases the pluperfect usually retains the temporal (831) augment of the perfect unchanged.

877. Perfect. — The first (regular) perfect adds -κα, the pluperfect -κε, to the reduplicated theme to form the singular. The dual and plural regularly have the endings of the second perfect, except at times in the third plural, which often has the endings of the first perfect.

878. The stem is not affected by the addition of -κα, -κε, except that a final short vowel is usually lengthened (846).

879. This form of the perfect (first or regular perfect) is found only in verbs with vowel stems and in only about twenty verbs in the whole of the Homeric poems.

880. Second Perfect. — The stem of the second (irregular) perfect is formed by adding -α to the reduplicated theme, and the pluperfect by adding -ε.

881. The second perfects are the earlier and are much more common in the Homeric poems than are the first or κ-perfects. They are found regularly in verbs with consonantal and sometimes in those with vowel stems.

882. The singular of the first and second perfect and pluperfect active regularly stands in ablaut (593–5) relation to the dual and plural, the dual and plural having the weak (disappearing) grade (594–5), while the singular has the strong grade.

883. Both perfect and pluperfect are rare in Homer, the latter occurring in only about twenty verbs.

884. The reduplication is occasionally omitted.

885. Verbs compounded with a preposition (838) regularly have the augment and the reduplication between the preposition and the verb, as ἀμφιβέβηκα, προβέβουλα (ἀμφιβαίνω, προβούλομαι).

886. When futures and second aorists are reduplicated it is usually after the manner of the reduplication of perfects; presents are reduplicated in various ways, but chiefly with ι (874).

887. Middle Voice. — The endings of the middle are different from those of the active. See the table, 821.

888. Passive. — The aorist passive has active endings; the other forms of the passive have middle endings.

889. Since only the aorist[1] of the passive differs in form from the middle, all the other tenses having the same forms in both voices, the context must determine in these other tenses which voice is intended.

890. The aorist middle, especially the athematic (797) aorist, is often used instead of the aorist passive. On the other hand the aorist passive is often used with a middle meaning.

891. The perfect and pluperfect, middle and passive are athematic (797), *i.e.* the personal endings are attached directly to the reduplicated verb stem.

892. The future perfect passive stem is formed by adding *-σ%* to the perfect middle (passive) stem. A vowel which precedes this *-σ%* is lengthened, even though it be short in the perfect middle.

893. The first aorist passive stem is formed by adding *θ*$^{\epsilon}$/*η* to the verb stem.

894. Sometimes a sigma also is added to the verb stem before the *θ*$^{\epsilon}$/*η*.

895. Before the theta of the passive stem, *π* and *β* become *φ*; *κ* and *γ* become *χ*; *τ*, *δ*, and *θ* regularly become *σ* (610, 1, 2).

896. Many verbs have a second aorist passive, which does not have the *θ*, but otherwise has the same endings as the first aorist passive.

897. Deponent Verbs. — There are many verbs which have no active forms, but the middle, or the middle and passive are used with an active meaning. These are called *deponent* verbs.

898. Defective Verbs. — Many verbs do not have all the principal parts, that is, they are *defective*. When any parts are omitted

[1] But see 817, note, for two exceptions.

from the vocabularies of this book, it indicates that these forms do not occur either in Homer or in later classical Greek.

899. Periphrastic Forms. — There are some forms of the verb in Greek which are expressed at times by a compound of the verb *to be* (εἰμί) with a participle of the verb. These are called *periphrastic* forms. The most important are:

1) The perfect and pluperfect, represented at times by the perfect participle with the present and imperfect respectively of εἰμί.

2) The future perfect, both active and passive, represented by the future of εἰμί with the perfect active and middle (passive) participle.

900. Iterative Forms. — Many verbs have what are called *iterative* forms in the *imperfect and aorist*, active and middle. These have no augment and add σκ followed by the personal endings to the verb stem. Some have a connecting vowel (usually ε, sometimes α), others do not. Thus from ποθέω comes ποθέεσκον, from φθινύθω comes φθινύθεσκον, etc.

901. A few verbs have special forms in the present and second aorist made by adding θ to the tense stem, as ἔσχεθον from ἔχω (2d aor. ἔσχον), φθινύθω from φθίνω.

Accent of Verbs

902. Verbs, both simple and compound (838), usually have the *recessive* accent (548), except in the following cases:

1) A few second aorists imperative, 2d singular, have the acute on the ultima, as εἰπέ, ἐλθέ, εὑρέ, λαβέ. When compounded these verbs have the recessive accent.

2) The following forms accent the penult: the first aorist active infinitive, the second aorist active infinitive (usually contracted with the ultima), the second aorist middle infinitive (except πρίασθαι, ὄνασθαι), the perfect middle (passive) infinitives and participles, and all infinitives in -ναι or -μεν, except those in -μεναι.

3) The following participles have the acute on the ultima for the masculine and neuter, and the circumflex on the penult of the feminine: the second aorist active, all those of the third declension (except the first aorist active) ending in -ς in the nominative

singular masculine, and the present participles of εἰμί, εἶμι and κίω (ἐών, ἰών, κιών).

4) For the variations in the enclitic forms of εἰμί, φημί, see the paradigms 964, 967, and 554–556.

5) The accent of athematic optatives never goes further to the left than the diphthong containing the ι of the mode sign.

6) In unaugmented compound verbs the accent cannot go further to the left than the last syllable of the preposition with which the verb is compounded.

7) Unaugmented monosyllabic second aorists have the circumflex when containing a long vowel, as βῆ (= ἔβη).

8) In augmented and reduplicated compound forms the accent cannot go further back than the augment or reduplication.

9) Middle imperatives in -εο have the acute on the penult when compounded with monosyllabic prepositions.

10) The exceptions are only apparent in the accent of contracted forms 936–944, including the aorist passive subjunctive, λυθέω = λυθῶ, and optative, λυθέ-ῑ-μεν = λυθεῖμεν, the future of liquid and nasal verbs, and the present and second aorist active and middle subjunctive of most -μι verbs. See 951–952.

903. Final -αι and -οι of the optative, and the final -οι of the locative οἴκοι *at home*, are always considered long when determining the accent; otherwise final -αι, -οι are considered short for purposes of accent (547).

904. CONJUGATION OF λύ-ω[1] *I loose*

Active

INDICATIVE

PRESENT	IMPERFECT
S. 1 **λύω** I loose, am loosing, do loose	**ἔλυον** I was loosing, I loosed, did loose
2 **λύεις** you loose, are loosing, do loose	**ἔλυες** you were loosing, you loosed, did loose
3 **λύει** he looses, is loosing, does loose	**ἔλυε** he was loosing, he loosed, did loose

[1] Observe that the υ of λύω is long only when followed by σ; otherwise it is short.

Du. 2	λύετον you two loose, *etc.*	ἐλύετον you two were loosing, *etc.*
3	λύετον they two loose, *etc.*	ἐλυέτην they two were loosing, *etc.*
Pl. 1	λύομεν we loose, *etc.*	ἐλύομεν we were loosing, *etc.*
2	λύετε you loose, *etc.*	ἐλύετε you were loosing, *etc.*
3	λύουσι they loose, *etc.*	ἔλυον they were loosing, *etc.*

	FUTURE	AORIST
S. 1	λῡ́σω I shall (will) loose	ἔλῡσα I loosed, did loose
2	λῡ́σεις you will (shall) loose	ἔλῡσας you loosed, did loose
3	λῡ́σει he will (shall) loose	ἔλῡσε he loosed, did loose
Du. 2	λῡ́σετον you two will (shall) loose	ἐλῡ́σατον you two loosed, did loose
3	λῡ́σετον they two will (shall) loose	ἐλῡσάτην they two loosed, did loose
Pl. 1	λῡ́σομεν we shall (will) loose	ἐλῡ́σαμεν we loosed, did loose
2	λῡ́σετε you will (shall) loose	ἐλῡ́σατε you loosed, did loose
3	λῡ́σουσι they will (shall) loose	ἔλῡσαν they loosed, did loose

	PERFECT[1]	PLUPERFECT[1]
S. 1	λέλυκα I have loosed	ἐλελύκη (-εα) I had loosed
2	λέλυκας you have loosed	ἐλελύκης (-εας) you had loosed
3	λέλυκε he has loosed	ἐλελύκει (-εε) he had loosed
Du. 2	λελύκατον you two have loosed	ἐλελύκετον you two had loosed
3	λελύκατον they two have loosed	ἐλελυκέτην they two had loosed
Pl. 1	λελύκαμεν we have loosed	ἐλελύκεμεν we had loosed
2	λελύκατε you have loosed	ἐλελύκετε you had loosed
3	λελύκᾱσι they have loosed	ἐλελύκεσαν they had loosed

905. THE SUBJUNCTIVE

	PRESENT[2]	AORIST[2]
S. 1	λύω(μι) I may loose[3]	λῡ́σω(μι) I may loose[3]
2	λύῃς(θα) you may loose	λῡ́σῃς(θα) you may loose
3	λύῃ(σι) he may loose	λῡ́σῃ(σι) he may loose

[1] The perfect of λύω is not found in Homer, but these are the ordinary forms in Attic Greek. For the Homeric perfect system see 922–924, 966.

[2] See footnote 1 on next page. [3] See footnote 2 on next page.

Du. 2	λύητον you two may loose	λύσητον you two may loose
3	λύητον they two may loose	λύσητον they two may loose
Pl. 1	λύωμεν we may loose	λύσωμεν we may loose
2	λύητε you may loose	λύσητε you may loose
3	λύωσι they may loose	λύσωσι they may loose

PERFECT [1, 3]

S. 1	λελύκω I may loose [2]	Pl.	λελύκωμεν we may loose [2]
2	λελύκῃς(θα) you may loose		λελύκητε you may loose
3	λελύκῃ(σι) he may loose		λελύκωσι they may loose
Du. 2	λελύκητον you two may loose	Du. 3	λελύκητον they two may loose

906. OPTATIVE

PRESENT [1]

S. 1	λύοιμι may I loose [4]	Du.	1
2	λύοις(θα) may you loose		2 λύοιτον may you two loose
3	λύοι may he loose		3 λυοίτην may they two loose

PLURAL

λύοιμεν may we loose
λύοιτε may you loose
λύοιεν may they loose

	AORIST [1]	PERFECT [1, 3]
S. 1	λύσαιμι may I loose [5]	λελύκοιμι may I loose [5]
2	λύσαις(θα) (λύσειας) may you loose	λελύκοις(θα) may you loose
3	λύσαι (λύσειε) may he loose	λελύκοι may he loose

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[1] The different tenses of the subjunctive, optative, imperative, and infinitive, do not of themselves represent distinctions of time. The present of these tenses denotes *continuance* of action, as λύειν (pres. infin.) *to be loosing* (at any time).

The aorist denotes simply the *occurrence* of an action, its time being exactly the same as the present, as λῦσαι (aor. inf.) *to loose* (at any time).

The perfect denotes completion of an action, as λελυκέμεν (perf. inf.) *to have loosed* (at any time).

[2] Also *let me loose*, and various other meanings which must be learned from the syntax.

[3] Not found in Homer; see note 1, p. 283. The subjunct. and optat. perfect are very rare in Homer.

[4] Also, *I may*, *might*, *could*, *would*, *should loose*, with various other meanings which must be learned from the syntax. Read the notes to 905.

[5] Read the notes at the end of 905.

Du. 2	**λῦσαιτον** may you two loose	**λελύκοιτον** may you two loose
3	**λῡσαίτην** may they two loose	**λελυκοίτην** may they two loose
Pl. 1	**λύσαιμεν** may we loose	**λελύκοιμεν** may we loose
2	**λῦσαιτε** may you loose.	**λελύκοιτε** may you loose
3	**λῦσαιεν (λῦσειαν)** may they loose	**λελύκοιεν** may they loose

907. IMPERATIVE

	PRESENT [1]	AORIST [1]
S. 2	**λύε** loose (continue to loose)	**λῦσον** loose
3	**λυέτω** let him loose (continue to loose)	**λῡσάτω** let him loose
Du. 2	**λύετον** loose (you two), continue to loose	**λῦσατον** loose (you two)
3	**λυέτων** let those (two) loose (continue to loose)	**λῡσάτων** let those (two) loose.
Pl. 2	**λύετε** loose (continue to loose)	**λῦσατε** loose
3	**λυόντων** let them loose (continue to loose)	**λῡσάντων** let them loose

908. INFINITIVE [1]

PRES. **λύειν (λύμεν, λύμεναι, λυέμεν, λυέμεναι)** to loose, to be loosing
FUT. **λῦσειν (λῡσέμεν, λῡσέμεναι)** to loose, to be about to loose, to be loosing
AOR. **λῦσαι (λῡσάμεν, λῡσάμεναι)** to loose, to have loosed.
PERF. [2] **λελυκέμεν, λελυκέ(με)ναι** to loose, to have loosed.

909. PARTICIPLE

PRES. **λύων, ουσα, ον** (740) loosing
FUT. **λῦσων, σουσα, σον** (being) about to loose, desiring to loose
AOR. **λῦσᾱς, σᾱσα, σαν** (741) having loosed
PERF. [2] **λελυκώς, κυῖα, κός** (744) having loosed

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[1] Read the notes at the end of 905.
[2] Not found in Homer; see note 3, 905.

Middle Voice of λύω *loose*.

910. INDICATIVE

PRESENT

S. 1 **λύομαι** I loose (for) myself, I am loosed [1]
2 **λύεαι** [(**λύῃ**)] you loose (for) yourself, are loosed
3 **λύεται** he looses (for) himself, is loosed

Du. 2 **λύεσθον** you two loose (for) yourselves, are loosed
3 **λύεσθον** they two loose (for) themselves, are loosed

Pl. 1 **λυόμε(σ)θα** we loose (for) ourselves, are loosed
2 **λύεσθε** you loose (for) yourselves, are loosed
3 **λύονται** they loose (for) themselves, are loosed

IMPERFECT

S. 1 **ἐλυόμην** I was loosing (for) myself, was being loosed [1]
2 **ἐλύεο** [(**ἐλύευ**)] you were loosing (for) yourself, were being loosed
3 **ἐλύετο** he was loosing (for) himself, was being loosed

Du. 2 **ἐλύεσθον** you two were loosing (for) yourselves, were being loosed
3 **ἐλυέσθην** they two were loosing (for) themselves, were being loosed

Pl. 1 **ἐλυόμε(σ)θα** we were loosing (for) ourselves, were being loosed
2 **ἐλύεσθε** you were loosing (for) yourselves, were being loosed
3 **ἐλύοντο** they were loosing (for) themselves, were being loosed

FUTURE

S. 1 **λῡ́σομαι** I shall loose (for) myself, shall be loosed
2 **λῡ́σεαι** [(**λῡ́σῃ**)] you will loose (for) yourself, will be loosed
3 **λῡ́σεται** he will loose (for) himself, will be loosed

Du. 2 **λῡ́σεσθον** you two will loose (for) yourselves, will be loosed
3 **λῡ́σεσθον** they two will loose (for) themselves, will be loosed

Pl. 1 **λῡσόμε(σ)θα** we will loose (for) ourselves, will be loosed
2 **λῡ́σεσθε** you will loose (for) yourselves, will be loosed
3 **λῡ́σονται** they will loose (for) themselves, will be loosed

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[1] The most common meanings are *I loose for myself, I am loosed; I was loosing for myself, I was being loosed*, etc. The context must determine which of these is most suitable. When it has an active meaning, *I loose*, it is with the strict implication of loosing *one's own*, or something in which the subject has an active personal interest, hence: *to ransom, redeem, deliver, etc.*

AORIST

S. 1 ἐλῡσάμην I loosed (for) myself, was loosed [1] ἐλύμην
2 ἐλύσαο [(ἐλῦσω)] you loosed (for) yourself, were loosed ἔλυ(σ)ο
3 ἐλύσατο he loosed (for) himself, was loosed ἔλυτο

Du. 2 ἐλύσασθον you two loosed (for) yourselves, were loosed ἔλυσθον
3 ἐλῡσάσθην they two loosed (for) themselves, were loosed ἐλύσθην

Pl. 1 ἐλῡσάμε(σ)θα we loosed (for) ourselves, were loosed ἐλύμε(σ)θα
2 ἐλύσασθε you loosed (for) yourselves, were loosed ἔλυσθε
3 ἐλύσαντο they loosed (for) themselves, were loosed ἔλυντο

PERFECT

S. 1 λέλυμαι I have loosed (for) myself, have been loosed
2 λέλυσαι you have loosed (for) yourself, have been loosed
3 λέλυται he has loosed (for) himself, has been loosed

Du. 2 λέλυσθον you two have loosed (for) yourselves, have been loosed
3 λέλυσθον they two have loosed (for) themselves, have been loosed

Pl. 1 λελύμε(σ)θα we have loosed (for) ourselves, have been loosed
2 λέλυσθε you have loosed (for) yourselves, have been loosed
3 λέλυνται (λελύαται) [2] they have loosed (for) themselves, have been loosed

PLUPERFECT

S. 1 ἐλελύμην I had loosed (for) myself, had been loosed
2 ἐλέλυσο you had loosed (for) yourself, had been loosed
3 ἐλέλυτο he had loosed (for) himself, had been loosed

Du. 2 ἐλέλυσθον you two had loosed (for) yourselves, had been loosed
3 ἐλελύσθην they two had loosed (for) themselves, had been loosed

Pl. 1 ἐλελύμε(σ)θα we had loosed (for) ourselves, had been loosed
2 ἐλέλυσθε you had loosed (for) yourselves, had been loosed
3 ἐλέλυντο (ἐλελύατο) [2] they had loosed (for) themselves, had been loosed

FUTURE PERFECT

S. 1 λελῡσομαι I shall have loosed (for) myself, shall have been loosed
2 λελῡσεαι [(-ῃ)] you will have loosed (for) yourself, will have been loosed
3 λελῡσεται he will have loosed (for) himself, will have been loosed

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[1] Less common, athematic (797–798) 2d aorist forms, 863 ; 865, 2.

[2] -αται, -ατο (= -ῤται, -ῤτο, 597–598) regularly in verbs with consonantal stems, and stems ending in ι ; sometimes in stems ending in other vowels.

Du. 2 **λελῦσεσθον** you two will have loosed (for) yourselves, will have been loosed
3 **λελῦσεσθον** they two will have loosed (for) themselves, will have been loosed

Pl. 1 **λελῡσόμε(σ)θα** we will have loosed (for) ourselves, will have been loosed
2 **λελῦσεσθε** you will have loosed (for) yourselves, will have been loosed
3 **λελῦσονται** they will have loosed (for) themselves, will have been loosed

911. SUBJUNCTIVE

„ PRESENT [1]

S. 1 **λύωμαι** I may loose (for) myself, may be loosed [1]
2 **λύηαι** [(**λύῃ**)] you may loose (for) yourself, may be loosed
3 **λύηται** he may loose (for) himself, may be loosed

Du. 2 **λύησθον** you two may loose (for) yourselves, may be loosed
3 **λύησθον** they two may loose (for) themselves, may be loosed

Pl. 1 **λυώμε(σ)θα** we may loose (for) ourselves, may be loosed
2 **λύησθε** you may loose (for) yourselves, may be loosed
3 **λύωνται** they may loose (for) themselves, may be loosed

AORIST [1]

S. 1 **λῦσωμαι** I may loose (for) myself, be loosed [1]
2 **λῦσηαι** [(**λῦσῃ**)] you may loose (for) yourself, be loosed
3 **λῦσηται** he may loose (for) himself, be loosed

Du. 2 **λῦσησθον** you may loose (for) yourselves, be loosed
3 **λῦσησθον** they two may loose (for) themselves, be loosed

Pl. 1 **λῡσώμε(σ)θα** we may loose (for) ourselves, be loosed
2 **λῦσησθε** you may loose (for) yourselves, be loosed
3 **λῦσωνται** they may loose (for) themselves, may be loosed

PERFECT [1]

S. 1 **λελυμένος ἕω** I may loose (for) myself, may be loosed
2 **λελυμένος ἕῃς** you may loose (for) yourself, may be loosed
3 **λελυμένος ἕῃ** he may loose (for) himself, be loosed

Du. 2 **λελυμένω ἕητον** you two may loose (for) yourselves), may be loosed
3 **λελυμένω ἕητον** they two may loose (for) themselves, may be loosed

[1] Read the note at the end of 905.

Pl. 1 λελυμένοι ἔωμεν we may loose (for) ourselves, may be loosed
2 λελυμένοι ἔητε you may loose (for) yourselves, may be loosed
3 λελυμένοι ἔωσι they may loose (for) themselves, may be loosed

912. Optative

PRESENT[1]

S. 1 λυοίμην may I loose (for) myself, may I be loosed[2]
2 λύοιο may you loose (for) yourself, may you be loosed
3 λύοιτο may he loose (for) himself, may he be loosed

Du. 2 λύοισθον may you two loose (for) yourselves, may you two be loosed
3 λυοίσθην may they two loose (for) themselves, may they two be loosed

Pl. 1 λυοίμε(σ)θα may we loose (for) ourselves, may we be loosed
2 λύοισθε may you loose (for) yourselves, may you be loosed
3 λυοίατο may they loose (for) themselves, may they be loosed

AORIST[1]

S. 1 λῡσαίμην may I loose (for) myself, may I be loosed[2]
2 λῦσαιο may you loose (for) yourself, may you be loosed
3 λῦσαιτο may he loose (for) himself, may he be loosed

Du. 2 λῦσαισθον may you two loose (for) yourselves, may you two be loosed
3 λῡσαίσθην may they two loose (for) themselves, may they two be loosed

Pl. 1 λῡσαίμε(σ)θα may we loose (for) ourselves, may we be loosed
2 λῦσαισθε may you loose (for) yourselves, may you be loosed
3 λῡσαίατο may they loose (for) themselves, may they be loosed

PERFECT[1]

S. 1 λελυμένος εἴην may I loose (for) myself, may I be loosed[2]
2 λελυμένος εἴης may you loose (for) yourself, may you be loosed
3 λελυμένος εἴη[3] may he loose (for) himself, may he be loosed

Du. 2 λελυμένω εἶτον may you two loose (for) yourselves, may you two be loosed
3 λελυμένω εἴτην may they two loose (for) themselves, may they two be loosed

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[1] Read the note at the end of 905.
[2] Read the note on 906.
[3] Also λελῦτο (= λελυ-ῑ-το).

Pl. 1 **λελυμένοι εἶμεν** may we loose (for) ourselves, may we be loosed
2 **λελυμένοι εἶτε** may you loose (for) yourselves, may you be loosed
3 **λελυμένοι εἶεν** may they loose (for) themselves, may they be loosed

913. Imperative

PRESENT[1]

S. 2 **λύεο** [**(λύευ)**] loose (for) yourself, be loosed
3 **λυέσθω** let him loose (for) himself, let him be loosed

Du. 2 **λύεσθον** loose (for) your two selves, be loosed
3 **λυέσθων** let those two loose (for) themselves, let them be loosed

Pl. 2 **λύεσθε** loose (for) yourselves, be loosed
3 **λυέσθων** let them loose (for) themselves, let them be loosed

AORIST[1]

S. 2 **λῦσαι** loose (for) yourself, be loosed
3 **λῡσάσθω** let him loose (for) himself, let him be loosed

Du. 2 **λύσασθον** loose (for) your two selves, be loosed
3 **λῡσάσθων** let these two loose (for) themselves, let them be loosed

Pl. 2 **λύσασθε** loose (for) yourselves, be loosed
3 **λῡσάσθων** let them loose (for) themselves, let them be loosed

PERFECT[1]

S. 2 **λέλυσο** loose (for) yourself, be loosed
3 **λελύσθω** let him loose (for) himself, let him be loosed

Du. 2 **λέλυσθον** loose (for) yourselves, be loosed
3 **λελύσθων** let them loose (for) themselves, let them be loosed

Pl. 2 **λέλυσθε** loose (for) yourselves, be loosed
3 **λελύσθων** let them loose (for) themselves, let them be loosed

914. Infinitive[1]

Pres. **λύεσθαι** to loose (for) one's self, to be loosed
Fut. **λῡ́σεσθαι** to loose (for) one's self, to be loosed, to be about to be loosed
Aor. **λῡ́σασθαι** to loose (for) one's self, to be loosed, to have loosed
Perf. **λελύσθαι** to loose (for) one's self, to be loosed, to have loosed
F. Perf. **λελῡ́σεσθαι** to loose (for) one's self, to be loosed

[1] Read the note on 905.

915. PARTICIPLE

PRES. **λυόμενος, η, ον** loosing (for) one's self, being loosed.

FUT. **λῡσόμενος, η, ον** being about to loose (for) one's self, being about to be loosed, desiring to loose, . . . etc.

AOR. **λῡσάμενος, η, ον** having loosed (for) one's self, having been loosed

PERF. **λελυμένος, η, ον** having loosed (for) one's self, having been loosed.

FUT. PERF. **λελῡσόμενος, η, ον** being about to have loosed (for) one's self, being about to have been loosed

PASSIVE[1] VOICE

Aorist only

916. INDICATIVE	**917.** SUBJUNCTIVE[2]
S. 1 **ἐλύθην** I was loosed	**λυθῶ (λυθέω)**[3] I may be loosed[4]
2 **ἐλύθης** you were loosed	**λυθῇς (λυθέῃς)** you may be loosed
3 **ἐλύθη** he was loosed	**λυθῇ (λυθέῃ)** he may be loosed
DU. 2 **ἐλύθητον** you two were loosed	**λυθῆτον (λυθέητον)** you two may be loosed
3 **ἐλυθήτην** they two were loosed	**λυθῆτον (λυθέητον)** they two may be loosed
PL. 1 **ἐλύθημεν** we were loosed	**λυθῶμεν (λυθέωμεν)** we may be loosed
2 **ἐλύθητε** you were loosed	**λυθῆτε (λυθέητε)** you may be loosed
3 **ἐλύθησαν (ἔλυθεν)** they were loosed	**λυθῶσι (λυθέωσι)** they may be loosed

918. OPTATIVE[2]	**919.** IMPERATIVE[2]
S. 1 **λυθείην** may I be loosed[4]	
2 **λυθείης** may you be loosed	**λυθῆτι** be loosed
3 **λυθείη** may he be loosed	**λυθήτω** let him be loosed
DU. 2 **λυθεῖτον (λυθείητον)** may you two be loosed	**λύθητον** be loosed
3 **λυθείτην (λυθειήτην)** may they two be loosed	**λυθήτων** let them be loosed

[1] Occasionally with a middle meaning.
[2] Read the note on 905.
[3] Read 951–952.
[4] Read the note on 906.

	OPTATIVE (*continued*)	IMPERATIVE (*continued*)
PL. 1	λυθεῖμεν (λυθείημεν) may we be loosed	
2	λυθεῖτε (λυθείητε) may you be loosed	λύθητε be loosed
3	λυθεῖεν (λυθείησαν) may they be loosed	λυθέντων let them be loosed

920. INFINITIVE

λυθῆναι (λυθήμεναι) to be loosed, to have been loosed

921. PARTICIPLE

λυθείς, εἶσα, έν (742) having been loosed

922. PERFECT SYSTEM OF βαίνω (βαν-, βα-), *come, go, walk*

	INDICATIVE	SUBJUNCTIVE[1]	OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	βέβηκα	βεβήκω	βεβήκοιμι		βεβάμεν(αι)
2	βέβηκας	βεβήκῃς(θα)	βεβήκοις	βέβαθι	
3	βέβηκε	βεβήκῃ(σι)	βεβήκοι	βεβάτω	PARTICIPLE
DU. 2	βέβατον	βεβήκετον	βεβήκοιτον	βέβατον	βεβαώς, ῦῖα, ός
3	βέβατον	βεβήκετον	βεβηκοίτην	βεβάτων	
PL. 1	βέβαμεν	βεβήκομεν	βεβήκοιμεν		
2	βέβατε	βεβήκετε	βεβήκοιτε	βέβατε	
3	βεβάᾶσι βεβήκᾶσι	βεβήκωσι	βεβήκοιεν	βεβάντων	

PLUPERFECT

		DU.	PL.
S. 1	ἐβεβήκεα (-η 585)		ἐβέβαμεν
2	ἐβεβήκεας (-ης 585)	ἐβέβατον	ἐβέβατε
3	ἐβεβήκεε (-ει 585)	ἐβεβάτην	ἐβέβασαν

923. SECOND PERFECT SYSTEM OF πείθω (πειθ-, ποιθ-, πιθ-), *persuade*

	INDICATIVE	SUBJUNCTIVE[1]	PARTICIPLE	PLUPERFECT
S. 1	πέποιθα	πεποίθω	πεποιθώς, πεπιθυῖα, πεποιθός	ἐπεποίθεα (-η 585)
2	πέποιθας	πεποίθῃς(θα)		ἐπεποίθεας (-ης 585)
3	πέποιθε	πεποίθῃ(σι)		ἐπεποίθεε (-ει 585)
DU. 2	*πέπιστον	πεποίθετον		*ἐπέπιστον
3	*πέπιστον	πεποίθετον		*ἐπεπίστην

[1] Very rare; the dual and plural forms are uncertain.

Pl. 1	πέπιθμεν	πεποίθομεν	ἐπέπιθμεν
2	*πέπιστε	πεποίθετε	*ἐπέπιστε
3	πεποίθᾱσι	πεποίθωσι	ἐπεποίθεσαν
	*πεπίθᾱσι		(*ἐπέπισαν)

924. Second Perfect System of ἵστημι (στη-, στα-), *stand*

Perfect

	Indicative	Subjunctive[1]	Optative	Imperative	Infinitive
S. 1	ἕστηκα	ἑστήκω	ἑσταίην		ἑστάμεν(αι)
2	ἕστηκας	ἑστήκῃς(θα)	ἑσταίης	ἕσταθι	
3	ἕστηκε	ἑστήκῃ(σι)	ἑσταίη	ἑστάτω	Participle
Du. 2	ἕστατον	ἑστήκετον	ἑσταῖτον	ἕστατον	ἑστώς, ῦῖα, ός
3	ἕστατον	ἑστήκετον	ἑσταίτην	ἑστάτων	
Pl. 1	ἕσταμεν	ἑστήκομεν	ἑσταῖμεν		
2	ἕστατε	ἑστήκετε	ἑσταῖτε	ἕστατε	
3	ἑστᾶσι	ἑστήκωσι	ἑσταῖεν	ἑστάντων	
	ἑστήκᾱσι				

Pluperfect

S. 1	ἑστήκεα (-η 585)	Du.	Pl. ἕσταμεν
2	ἑστήκεας (-ης 585)	ἕστατον	ἕστατε
3	ἑστήκεε (-ει 585)	ἑστάτην	ἕστασαν

925. Perfect Middle System of Labial Verbs: τρέπω (τρεπ-, τραπ-) *turn*, of Palatal Verbs: τεύχω (τευχ-, τυχ-, τυκ-) *fashion, make*, and of Dental Verbs: πεύθομαι (πευθ-, πυθ-) *learn*

Indicative

S. 1	τέτραμμαι (τετραπμαι)	τέτυγμαι (τετυχμαι)	πέπυσμαι (πεπυθμαι)
2	τέτραψαι (τετραπσαι)	τέτυξαι (τετυχσαι)	πέπυσαι (πεπυθσαι)
3	τέτραπται (τετραπται)	τέτυκται (τετυχται)	πέπυσται (πεπυθται)
Du. 2	τέτραφθον (τετραπσθον)	τέτυχθον (τετυχσθον)	πέπυσθον (πεπυθσθον)
3	τέτραφθον (τετραπσθον)	τέτυχθον (τετυχσθον)	πέπυσθον (πεπυθσθον)
Pl. 1	τετράμμε(σ)θα (τετραπμε(σ)θα)	τετύγμε(σ)θα (τετυχμε(σ)θα)	πεπύσμε(σ)θα (πεπυθμε(σ)θα)
2	τέτραφθε (τετραπσθε)	τέτυχθε (τετυχσθε)	πέπυσθε (πεπυθσθε)
3	τετράφαται (τετραπται)	τετύχαται (τετυχται) (τετεύχαται)	πεπύθαται (πεπυθται)

[1] Very rare; the dual and plural forms are uncertain.

Pluperfect Indicative

SINGULAR

1	ἐτετράμμην (ἐτετραπμην)	ἐτετύγμην (ἐτετυχμην)	ἐπεπύσμην (ἐπεπυθμην)
2	ἐτέτραψο (ἐτετραπσο)	ἐτέτυξο (ἐτετυχσο)	ἐπέπυσο (ἐπεπυθσο)
3	ἐτέτραπτο (ἐτετραπτο)	ἐτέτυκτο (ἐτετυχτο)	ἐπέπυστο (ἐπεπυθτο)

DUAL

2	ἐτέτραφθον (ἐτετραπσθον)	ἐτέτυχθον (ἐτετυχσθον)	ἐπέπυσθον (ἐπεπυθσθον)
3	ἐτετράφθην (ἐτετραπσθην)	ἐτετύχθην (ἐτετυχσθην)	ἐπεπύσθην (ἐπεπυθσθην)

PLURAL

1	ἐτετράμμε(σ)θα (ἐτετραπμε(σ)θα)	ἐτετύγμε(σ)θα (ἐτετυχμε(σ)θα)	ἐπεπύσμε(σ)θα (ἐπεπυθμε(σ)θα)
2	ἐτέτραφθε (ἐτετραπσθε)	ἐτέτυχθε (ἐτετυχσθε)	ἐπέπυσθε (ἐπεπυθσθε)
3	ἐτετράφατο (ἐτερταπ̣το)	ἐτετύχατο (ἐτετυχ̣το) (ἐτετεύχατο)	ἐπεπύθατο (ἐπεπυθ̣το)

Perfect Subjunctive

1	τετραμμένος ἔω (τετραπμενος) etc.	τετυγμένος ἔω (τετυχμενος̃)	πεπυσμένος ἔω (πεπυθμενος)

Perfect Optative

1	τετραμμένος εἴην etc.	τετυγμένος εἴην	πεπυσμένος εἴην

Perfect Imperative

SINGULAR

2	τέτραψο (τετραπσο)	τέτυξο (τετυχσο)	πέπυσο (πεπυθσο)
3	τετράφθω (τετραπσθω)	τετύχθω (τετυχσθω)	πεπύσθω (πεπυθσθω)

DUAL

2	τέτραφθον (τετραπσθον)	τέτυχθον (τετυχσθον)	πέπυσθον (πεπυθσθον)
3	τετράφθων (τετραπσθων)	τετύχθων (τετυχσθων)	πεπύσθων (πεπυθσθων)

PLURAL

2	τέτραφθε (τετραπσθε)	τέτυχθε (τετυχσθε)	πέπυσθε (πεπυθσθε)
3	τετράφθων (τετραπσθων)	τετύχθων (τετυχσθων)	πεπύσθων (πεπυθσθων)

Perfect Infinitive and Participle

τετράφθαι (τετραπσθαι)	τετύχθαι (τετυχσθαι)	πεπύσθαι (πεπυθσθαι)
τετραμμένος, η, ον (τετραπμενος)	τετυγμένος, η, ον (τετυχμενος)	πεπυσμένος, η, ον (πεπυθμενος)

926. For the change in the vowel of the stem between the singular and the dual and plural of the perfect active, see 882.

927. For the euphonic changes found in the perfect middle, by means of which the regular forms are derived from the forms in parentheses, see 608 ff.

928. *-νται, -ντο* (*-ϱται, -ϱτο*) of the third plural middle and passive become *-αται, -ατο* after a consonant, of course (597–598).

929. *π*-mutes and *κ*-mutes (510) are *aspirated* (619) before the endings *-αται, -ατο* of the third plural, *π* and *β* becoming *φ*, and *κ* and *γ* becoming *χ*.

930. Second Aorist System of **βαίνω** (**βαν-**, **βα-**) *come, go*, **γιγνώσκω** (**γνω-**, **γνο-**) *know*, and of **δύ-ω** *enter, sink*.

Indicative

S. 1	**ἔβην**	**ἔγνων**	**ἔδῡν**
2	**ἔβης**	**ἔγνως**	**ἔδῡς**
3	**ἔβη**	**ἔγνω**	**ἔδῡ**
Du. 2	**ἔβητον (ἔβατον)**	**ἔγνωτον**	**ἔδῡτον**
3	**ἐβήτην (ἐβάτην)**	**ἐγνώτην**	**ἐδύτην**
Pl. 1	**ἔβημεν (ἔβαμεν)**	**ἔγνωμεν**	**ἔδῡμεν**
2	**ἔβητε (ἔβατε)**	**ἔγνωτε**	**ἔδῡτε**
3	**ἔβησαν (ἔβασαν, ἔβαν)**	**ἔγνωσαν (ἔγνον)**	**(ἔδῡσαν) ἔδυν**

Subjunctive

S. 1	**βήω** etc.	**γνώω (γνῶ** 585), etc.	**δύω** etc.

Optative

S. 1	**βαίην** etc.	**γνοίην** etc.	**δύην** (= **δυίην**) etc.

Imperative

S. 2	**βῆθι** etc.	**γνῶθι** etc.	**δῦθι** etc.

Infinitives and Participles

βάς, βᾶσα, βάν	**γνούς, γνοῦσα, γνόν**	**δύς, δῦσα, δύν**
βῆναι (βήμεναι)	**γνῶναι (γνώμεναι)**	**δῦναι (δύμεναι)**

First Aorist System of Liquid Verbs

φαίνω (stem φαν-) *show*

931. First Aorist Active

	INDICATIVE	SUBJUNCTIVE	OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	ἔφηνα	φήνω(μι)	φήναιμι		φῆναι
2	ἔφηνας	φήνῃς(θα)	φήναις(θα)	φῆνον	
3	ἔφηνε	φήνῃ(σι)	φήναι (φήνειε)	φηνάτω	PARTICIPLE
					φήνᾱς, ᾶσα, αν
Du. 2	ἐφήνατον	φήνητον	φήναιτον	φήνατον	
3	ἐφηνάτην	φήνητον	φηναίτην	φηνάτων	
Pl. 1	ἐφήναμεν	φήνωμεν	φήναιμεν		
2	ἐφήνατε	φήνητε	φήναιτε	φήνατε	
3	ἔφηναν	φήνωσι	φήναιεν (φήνειαν)	φηνάντων	

932. First Aorist Middle

	INDICATIVE	SUBJUNCTIVE	OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	ἐφηνάμην	φήνωμαι	φηναίμην		φήνασθαι
2	ἐφήναο	φήνηαι	φήναιο	φῆναι	
3	ἐφήνατο	φήνηται	φήναιτο	φηνάσθω	PARTICIPLE
Du. 2	ἐφήνασθον	φήνησθον	φήναισθον	φήνασθον	φηνάμενος, η, ον
3	ἐφηνάσθην	φήνησθον	φηναίσθην	φηνάσθων	2D AOR. PASS.
Pl. 1	ἐφημάμε(σ)θα	φηνώμε(σ)θα	φηναίμε(σ)θα		ἐφάνην
2	ἐφήνασθε	φήνησθε	φήναισθε	φήνασθε	ἐφάνης
3	ἐφήναντο	φήνωνται	φηναίατο	φηνάσθων	ἐφάνη, etc.

Second Aorist System of λείπω (λειπ-, λοιπ-, λιπ-) *leave*

933. Second Aorist Active

	INDICATIVE	SUBJUNCTIVE	OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	ἔλιπον	λίπω	λίποιμι		λιπεῖν (λιπέειν),
2	ἔλιπες	λίπῃς(θα)	λίποις(θα)	λίπε	λιπέμεν(αι)
3	ἔλιπε	λίπῃ(σι)	λίποι	λιπέτω	
Du. 2	ἐλίπετον	λίπητον	λίποιτον	λίπετον	PARTICIPLE
3	ἐλιπέτην	λίπητον	λιποίτην	λιπέτων	λιπών, οῦσα, όν
Pl. 1	ἐλίπομεν	λίπωμεν	λίποιμεν		
2	ἐλίπετε	λίπητε	λίποιτε	λίπετε	
3	ἔλιπον	λίπωσι	λίποιεν	λιπόντων	

934. SECOND AORIST MIDDLE

	INDICATIVE	SUBJUNCTIVE	OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	ἐλιπόμην	λίπωμαι	λιποίμην		λιπέσθαι
2	ἔλιπεο	λίπηαι	λίποιο	λιποῦ	
3	ἐλίπετο	λίπηται	λίποιτο	λιπέσθω	PARTICIPLE
DU. 2	ἐλίπεσθον	λίπησθον	λίποισθον	λίπεσθον	λιπόμενος, η, ον
3	ἐλιπέσθην	λίπησθον	λιποίσθην	λιπέσθων	
PL. 1	ἐλιπόμε(σ)θα	λιπώμε(σ)θα	λιποίμε(σ)θα		
2	ἔλιπεσθε	λίπησθε	λίποισθε	λίπεσθε	
3	ἐλίποντο	λίπωνται	λιποίατο	λιπέσθων	

935. SECOND AORIST PASSIVE SYSTEM OF τρέφω (τρεφ-, τροφ-, ταφ-, FOR θρεφ-, ETC. 619) *nourish*

	INDICATIVE	SUBJUNCTIVE	OPTATIVE	IMPERATIVE
S. 1	ἐτράφην	τραφῶ	τραφείην	
2	ἐτράφης	τραφῇς	τραφείης	τράφητι
3	ἐτράφη	τραφῇ	τραφείη	τραφήτω
DU. 2	ἐτράφητον	τραφῆτον	τραφείτον (τραφείητον)	τράφητον
3	ἐτραφήτην	τραφῆτον	τραφείτην (τραφειήτην)	τραφήτων
PL. 1	ἐτράφημεν	τραφῶμεν	τραφεῖμεν (τραφείημεν)	
2	ἐτράφητε	τραφῆτε	τραφεῖτε (τραφείητε)	τράφητε
3	ἐτράφησαν (ἔτραφεν)	τραφῶσι	τραφεῖεν (τραφείησαν)	τραφέντων

INFINITIVE τραφῆναι (τραφήμεναι) PARTICIPLE τραφείς, εῖσα, έν

Contract Verbs

936. Verbs which end in *-αω, -εω, -οω* ; *-αομαι, -εομαι, -οομαι* (including the futures of liquids and nasals) in the first person singular are contracted in the present and imperfect at times. For the laws of contraction see 584–585.

937. Verbs in *-οω, -οομαι,* are *always* contracted ; those in *-αω, -αομαι, -εω, -εομαι,* may be, but are usually left uncontracted.

938. PRESENT SYSTEM OF τῑμάω *honor*

PRESENT

	INDICATIVE	SUBJUNCTIVE	OPTATIVE
S. 1	(τῑμάω) τῑμῶ	(τῑμάω) τῑμῶ	(τῑμάοιμι) τῑμῷμι
2	(τῑμάεις) τῑμᾷς	(τῑμάῃς) τῑμᾷς	(τῑμάοις) τῑμῷς
3	(τῑμάει) τῑμᾷ	(τῑμάῃ) τῑμᾷ	(τῑμάοι) τῑμῷ

Du. 2	(τῑμάετον) τῑμᾶτον	(τῑμήητον) τῑμᾶτον	(τῑμάοιτον) τῑμῶτον
3	(τῑμάετον) τῑμᾶτον	(τῑμήητον) τῑμᾶτον	(τῑμαοίτην) τῑμώτην
Pl. 1	(τῑμάομεν) τῑμῶμεν	(τῑμάωμεν) τῑμῶμεν	(τῑμάοιμεν) τῑμῷμεν
2	(τῑμάετε) τῑμᾶτε	(τῑμήητε) τῑμᾶτε	(τῑμάοιτε) τῑμῶτε
3	(τῑμάουσι) τῑμῶσι	(τῑμάωσι) τῑμῶσι	(τῑμάοιεν) τῑμῷεν

	IMPERATIVE	IMPERFECT INDICATIVE
S. 1		(ἐτίμαον) ἐτίμων
2	(τίμαε) τίμᾱ	(ἐτίμαες) ἐτίμᾱς
3	(τῑμαέτω) τῑμᾰ́τω	(ἐτίμαε) ἐτίμᾱ
Du. 2	(τῑμάετον) τῑμᾶτον	(ἐτῑμάετον) ἐτῑμᾶτον
3	(τῑμαέτων) τῑμᾰ́των	(ἐτῑμαέτην) ἐτῑμᾰ́την
Pl. 1		(ἐτῑμάομεν) ἐτῑμῶμεν
2	(τῑμάετε) τῑμᾶτε	(ἐτῑμάετε) ἐτῑμᾶτε
3	(τῑμαόντων) τῑμώντων	(ἐτίμαον) ἐτίμων

PART. (τῑμάων, ουσα, ον) τῑμῶν, ῶσα, ῶν, 745. INFIN. (τῑμάειν = τῑμαεεν) τῑμᾶν, (τῑμήμεναι)

939 Middle and Passive

Present

	INDICATIVE	SUBJUNCTIVE	OPTATIVE
S. 1	(τῑμάομαι) τῑμῶμαι	(τῑμάωμαι) τῑμῶμαι	(τῑμαοίμην) τῑμῴμην
2	(τῑμάεαι) τῑμᾷ	(τῑμήαι) τῑμᾷ	(τῑμάοιο) τῑμῷο
3	(τῑμάεται) τῑμᾶται	(τῑμήηται) τῑμᾶται	(τῑμάοιτο) τῑμῷτο
Du. 2	(τῑμάεσθον) τῑμᾶσθον	(τῑμήησθον) τῑμᾶσθον	(τῑμάοισθον) τῑμῷσθον
3	(τῑμάεσθον) τῑμᾶσθον	(τῑμήησθον) τῑμᾶσθον	(τῑμαοίσθην) τῑμῴσθην
Pl. 1	(τῑμαόμε(σ)θα) τῑμώμε(σ)θα	(τῑμαώμε(σ)θα) τῑμώμε(σ)θα	(τῑμαοίμε(σ)θα) τῑμῴμε(σ)θα
2	(τῑμάεσθε) τῑμᾶσθε	(τῑμήησθε) τῑμᾶσθε	(τῑμάοισθε) τῑμῷσθε
3	(τῑμάονται) τῑμῶνται	(τῑμάωνται) τῑμῶνται	(τῑμαοίατο) τῑμῴατο

	IMPERFECT INDICATIVE	PRESENT IMPERATIVE	INFINITIVE
S. 1	(ἐτῑμαόμην) ἐτῑμώμην		(τῑμάεσθαι) τῑμᾶσθαι
2	(ἐτῑμάεο) ἐτῑμῶ	(τῑμάεο) τῑμῶ	
3	(ἐτῑμάετο) ἐτῑμᾶτο	(τῑμαέσθω) τῑμᾰ́σθω	

Du. 2	(ἐτῑμάεσθον) μᾶσθον	ἐτῑ- (τῑμάεσθον) τῑμᾶσθον	PARTICIPLE
3	(ἐτῑμαέσθην) μᾶσθην	ἐτῑ- (τῑμαέσθων) τῑμᾶσθων	(τῑμαόμενος, η, ον) τῑμώμενος, η, ον
Pl. 1	(ἐτῑμαόμε(σ)θα) ἐτῑμώμε(σ)θα		
2	(ἐτῑμάεσθε) μᾶσθε	ἐτῑ- (τῑμάεσθε) τῑμᾶσθε	
3	(ἐτῑμάοντο) μῶντο	ἐτῑ- (τῑμαέσθων) τῑμᾶσθων	

Present System of ποιέω *do, make*

940. Active

	PRESENT INDICATIVE	IMPERFECT	PRESENT SUBJUNCTIVE[1]
S. 1	(ποιέω) ποιῶ	(ἐποίεον) ἐποίευν	(ποιέω) ποιῶ
2	(ποιέεις) ποιεῖς	(ἐποίεες) ἐποίεις	(ποιέῃς) ποιῇς
3	(ποιέει) ποιεῖ	(ἐποίεε) ἐποίει	(ποιέῃ) ποιῇ
Du. 2	(ποιέετον) ποιεῖτον	(ἐποιέετον) ἐποιεῖτον	(ποιέητον) ποιῆτον
3	(ποιέετον) ποιεῖτον	(ἐποιεέτην) ἐποιείτην	(ποιέητον) ποιῆτον
Pl. 1	(ποιέομεν) ποιεῦμεν	(ἐποιέομεν) ἐποιεῦμεν	(ποιέωμεν) ποιῶμεν
2	(ποιέετε) ποιεῖτε	(ἐποιέετε) ἐποιεῖτε	(ποιέητε) ποιῆτε
3	(ποιέουσι) ποιεῦσι	(ἐποίεον) ἐποίευν	(ποιέωσι) ποιῶσι

	OPTATIVE[1]	PRESENT	IMPERATIVE
S. 1	(ποιέοιμι) ποιοῖμι or	(ποιεοίην) ποιοίην	
2	(ποιέοις) ποιοῖς	(ποιεοίης) ποιοίης	(ποίεε) ποίει
3	(ποιέοι) ποιοῖ	(ποιεοίη) ποιοίη	(ποιεέτω) ποιείτω
Du. 2	(ποιέοιτον) ποιοῖτον		(ποιέετον) ποεῖτον
3	(ποιεοίτην) ποιοίτην	INFINITIVE	(ποιεέτων) ποιείτων
Pl. 1	(ποιέοιμεν) ποιοῖμεν	(ποιέειν) ποιεῖν, (ποιήμεναι, ποιῆναι)	
2	(ποιέοιτε) ποιοῖτε		(ποιέετε) ποιεῖτε
3	(ποιέοιεν) ποιοῖεν		(ποιεόντων) ποιεύντων

PARTICIPLE

(ποιέων, ουσα, ον) ποιῶν, εῦσα, εῦν, 745

[1] Attic forms; not contracted in Homer.

941. MIDDLE AND PASSIVE

INDICATIVE

	PRESENT	IMPERFECT
S. 1	(ποιέομαι) ποιεῦμαι	(ἐποιεόμην) ἐποιεύμην
2	(ποιέεαι) ποιεῖαι, -έαι	(ἐποιέεο) ἐποιεῖο, -έο
3	(ποιέεται) ποιεῖται	(ἐποιέετο) ἐποιεῖτο
Du. 2	(ποιέεσθον) ποιεῖσθον	(ἐποιέεσθον) ἐποιεῖσθον
3	(ποιέεσθον) ποιεῖσθον	(ἐποιεέσθην) ἐποιείσθην
Pl. 1	(ποιεόμε(σ)θα) ποιεύμε(σ)θα	(ἐποιεόμε(σ)θα) ἐποιεύμε(σ)θα
2	(ποιέεσθε) ποιεῖσθε	(ἐποιέεσθε) ἐποιεῖσθε
3	(ποιέονται) ποιεῦνται	(ἐποιέοντο) ἐποιεῦντο

PRESENT

	SUBJUNCTIVE	OPTATIVE
S. 1	(ποιέωμαι) ποιῶμαι	(ποιεοίμην) ποιοίμην
2	(ποιέηαι) ποιῇ	(ποιέοιο) ποιοῖο
3	(ποιέηται) ποιῆται	(ποιέοιτο) ποιοῖτο
Du. 2	(ποιέησθον) ποιῆσθον	(ποιέοισθον) ποιοῖσθον
3	(ποιέησθον) ποιῆσθον	(ποιεοίσθην) ποιοίσθην
Pl. 1	(ποιεώμε(σ)θα) ποιώμε(σ)θα	(ποιεοίμε(σ)θα) ποιοίμε(σ)θα
2	(ποιέησθε) ποιῆσθε	(ποιέοισθε) ποιοῖσθε
3	(ποιέωνται) ποιῶνται	(ποιεοίατο) ποιοίατο

PRESENT IMPERATIVE

S. 2 (ποιέεο) ποιεῦ	Du. 2 (ποιέεσθον) ποιεῖσθον	Pl. 2 (ποιέεσθε) ποιεῖσθε
3 (ποιεέσθω) ποιείσθω	3 (ποιεέσθων) ποιείσθων	3 (ποιεέσθων) ποιείσθων

INFIN. (ποιέεσθαι) ποιεῖσθαι PART. (ποιεόμενος, η, ον) ποιεύμενος, η, ον

PRESENT SYSTEM OF χολόω *anger, vex*

942. ACTIVE

	PRESENT INDICATIVE	IMPERFECT	PRESENT SUBJUNCTIVE
S. 1	(χολόω) χολῶ	(ἐχόλοον) ἐχόλουν	(χολόω) χολῶ
2	(χολόεις) χολοῖς	(ἐχόλοες) ἐχόλους	(χολόῃς) χολοῖς
3	(χολόει) χολοῖ	(ἐχόλοε) ἐχόλου	(χολόῃ) χολοῖ
Du. 2	(χολόετον) χολοῦτον	(ἐχολόετον) ἐχολοῦτον	(χολόητον) χολῶτον
3	(χολόετον) χολοῦτον	(ἐχολοέτην) ἐχολούτην	(χολόητον) χολῶτον

Pl. 1	(χολόομεν) χολοῦμεν	(ἐχολόομεν) ἐχολοῦμεν	(χολόωμεν) χολῶμεν
2	(χολόετε) χολοῦτε	(ἐχολόετε) ἐχολοῦτε	(χολόητε) χολῶτε
3	(χολόουσι) χολοῦσι	(ἐχόλοον) ἐχόλουν	(χολόωσι) χολῶσι

PRESENT

	OPTATIVE	IMPERATIVE
S. 1	(χολόοιμι) χολοῖμι	
2	(χολόοις) χολοῖς	(χόλοε) χόλου
3	(χολόοι) χολοῖ	(χολοέτω) χολούτω
Du. 2	(χολόοιτον) χολοῖτον	(χολόετον) χολοῦτον
3	(χολοοίτην) χολοίτην	(χολοέτων) χολούτων
Pl. 1	(χολόοιμεν) χολοῖμεν	
2	(χολόοιτε) χολοῖτε	(χολόετε) χολοῦτε
3	(χολόοιεν) χολοῖεν	(χολοόντων) χολούντων

Part. (χολόων, ουσα, ον) χολῶν, οῦσα, οῦν, 746 Inf. (χολόειν) χολοῦν

943. MIDDLE AND PASSIVE

	PRESENT INDICATIVE	IMPERFECT	PRESENT SUBJUNCTIVE
S. 1	(χολόομαι) χολοῦμαι	(ἐχολοόμην) ἐχολούμην	(χολόωμαι) χολῶμαι
2	(χολόεαι) χολοῖ	(ἐχολόεο) ἐχολοῦ	(χολόηαι) χολοῖ
3	(χολόεται) χολοῦται	(ἐχολόετο) ἐχολοῦτο	(χολόηται) χολῶται
Du. 2	(χολόεσθον) χολοῦσθον	(ἐχολόεσθον) ἐχολοῦσθον	(χολόησθον) χολῶσθον
3	(χολόεσθον) χολοῦσθον	(ἐχολοέσθην) ἐχολούσθην	(χολόησθον) χολῶσθον
Pl. 1	(χολοόμε(σ)θα) χολούμε(σ)θα	(ἐχολοόμε(σ)θα) ἐχολούμε(σ)θα	(χολοώμε(σ)θα) χολώμε(σ)θα
2	(χολόεσθε) χολοῦσθε	(ἐχολόεσθε) ἐχολοῦσθε	(χολόησθε) χολῶσθε
3	(χολόονται) χολοῦνται	(ἐχολόοντο) ἐχολοῦντο	(χολόωνται) χολῶνται

	PRESENT OPTATIVE	IMPERATIVE	INFINITIVE
S. 1	(χολοοίμην) χολοίμην		(χολόεσθαι) χολοῦσθαι
2	(χολόοιο) χολοῖο	(χολόεο) χολοῦ	
3	(χολόοιτο) χολοῖτο	(χολοέσθω) χολούσθω	
Du. 2	(χολόοισθον) χολοῖσθον	(χολόεσθον) χολοῦσθον	PARTICIPLE
3	(χολοοίσθην) χολοίσθην	(χολοέσθων) χολούσθων	(χολοόμενος, η, ον) χολούμενος, η, ον

	PRESENT OPTATIVE	IMPERATIVE
PL. 1	(χολοοίμε(σ)θα) χολοίμε(σ)θα	
2	(χολόοισθε) χολοῖσθε	(χολόεσθε) χολοῦσθε
3	(χολοοίατο) χολοίατο	(χολοέσθων) χολούσθων

944. These verbs may be contracted as indicated above, and are regularly so contracted in later classical Greek.

945. The manuscripts of the Homeric poems often show a series of forms for verbs ending in *-αω* (as *τῑμάω*) and in *-οω* (as χολόω), which are known as "assimilated" (sometimes called "distracted") forms. In these cases *αε, αει, αη, αῃ* give a double *a* sound, by the *a* assimilating the *e* sound; but *αο, αω, αοι, αου* give a double *o* sound, by the *o* assimilating the *a* sound. Usually one of the vowels is lengthened, sometimes both.

αε = 1) αα	αω = 1) οω	οο = 1) οω
2) ᾱα	2) ωω	2) ωο
αει = 1) αᾳ	αοι = 1) οᾳ	οοι = οᾳ
2) ᾱᾳ	2) ωοι	οου = οω
αη = 1) αᾳ	αου = 1) οω	
2) ᾱᾳ	2) ωω	
αο = 1) οω		
2) ωο		

946. These forms are used also in futures in *-αω* from *-ασω* (603).

947. They are found only when the second syllable in the original form is long by nature or by position (522).

948. The following forms of ὁράω (*ϝορα-*) *see*, may serve as examples of assimilation of an *-αω* verb:

	INDICATIVE	
	CONTRACTED	ASSIMILATED
S. 1	ὁράω	ὁρόω
2	ὁράεις	ὁράᾳς
3	ὁράει	ὁράᾳ
DU. 2	ὁράετον	ὁρᾶτον
3	ὁράετον	ὁρᾶτον
PL. 1	ὁράομεν	ὁρῶμεν
2	ὁράετε	ὁρᾶτε
3	ὁράουσι	ὁρῶσι

	Subjunctive		Optative	
	contr.	assim.	contr.	assim.
	ὁρᾷς	ὁράᾳς	ὁράοιμι	ὁρῴμι

Participle			Infintive		
	contr.	assim.	contr.	assim.
Masc. ὁρᾶων	ὁρῶν	ὁρόων	ὁράεσθαι	ὁρᾶσθαι	ὁράασθαι
Gen. ὁράοντος	ὁρῶντος	ὁρόωντος	ὁράειν	ὁρᾶν	ὁράαν
Fem. ὁράουσα	ὁρῶσα	ὁρόωσα			

Regular Verbs in -μι

ἵστημι (στη-, στα-), (*make*) *stand*; τίθημι (θη-, θε), *put*; ἵημι (ἡ-, ἑ) *send*; δίδωμι (δω-, δο-), *give, grant*

Active Voice

949. Indicative

Present

S. 1	ἵστημι	τίθημι	ἵημι	δίδωμι
2	ἵστης	τίθης(θα)	ἵης, ἱεῖς	διδοῖς(θα)
3	ἵστησι	τίθησι, τιθεῖ	ἵησι, ἱεῖ	δίδωσι (διδοῖ)
Du. 2	ἵστατον	τίθετον	ἵετον	δίδοτον
3	ἵστατον	τίθετον	ἵετον	δίδοτον
Pl. 1	ἵσταμεν	τίθεμεν	ἵεμεν	δίδομεν
2	ἵστατε	τίθετε	ἵετε	δίδοτε
3	ἱστᾶσι	τιθεῖσι (θέουσι)	ἱεῖσι	διδοῦσι

Imperfect

S. 1	ἵστην	ἐτίθην	ἵειν	ἐδίδουν
2	ἵστης	ἐτίθεις	ἵεις	ἐδίδους
3	ἵστη	ἐτίθει	ἵει	ἐδίδου
Du. 2	ἵστατον	ἐτίθετον	ἵετον	ἐδίδοτον
3	ἱστάτην	ἐτιθέτην	ἑέτην	ἐδιδότην
Pl. 1	ἵσταμεν	ἐτίθεμεν	ἵεμεν	ἐδίδομεν
2	ἵστατε	ἐτίθετε	ἵετε	ἐδίδοτε
3	ἵστασαν	ἐτίθεσαν	ἵεσαν, ἵεν	ἐδίδοσαν

Future

S. 1	στήσω	θήσω	ἥσω	δώσω
2	στήσεις	θήσεις	ἥσεις	δώσεις
3	στήσει	θήσει	ἥσει (ἕσει)	δώσει

Du. 2	στήσετον	θήσετον	ἥσετον	δώσετον
3	στήσετον	θήσετον	ἥσετον	δώσετον
Pl. 1	στήσομεν	θήσομεν	ἥσομεν	δώσομεν
2	στήσετε	θήσετε	ἥσετε	δώσετε
3	στήσουσι	θήσουσι	ἥσουσι	δώσουσι

FIRST AORIST

S. 1	ἔστησα	ἔθηκα	ἔηκα	ἔδωκα
2	ἔστησας	ἔθηκας	ἔηκας	ἔδωκας
3	ἔστησε	ἔθηκε	ἔηκε	ἔδωκε
Du. 2	ἐστήσατον	*ἐθήκατον	*ἑήκατον	*ἐδώκατον
3	ἐστησάτην	*ἐθηκάτην	*ἑηκάτην	*ἐδωκάτην
Pl. 1	ἐστήσαμεν	*ἐθήκαμεν	ἑήκαμεν	*ἐδώκαμεν
2	ἐστήσατε	*ἐθήκατε	*ἑήκατε	*ἐδώκατε
3	ἔστησαν (ἔστασαν)	ἔθηκαν	ἔηκαν	ἔδωκαν

SECOND AORIST

S. 1	ἔστην			
2	ἔστης			
3	ἔστη			
Du. 2	ἔστητον	ἔθετον	εἶτον	ἔδοτον
3	ἐστήτην	ἐθέτην	εἴτην	ἐδότην
Pl. 1	ἔστημεν	ἔθεμεν	εἶμεν	ἔδομεν
2	ἔστητε	ἔθετε	εἶτε	ἔδοτε
3	ἔστησαν (ἔσταν)	ἔθεσαν	εἶσαν	ἔδοσαν

950. SUBJUNCTIVE

PRESENT

S. 1	ἱστῶ(μι)	τιθῶ(μι)	ἰῶ(μι)	διδῶ(μι)
2	ἱστῇς(θα)	τιθῇς(θα)	ἰῇς(θα)	διδῷς(θα)
3	ἱστῇ(σι)	τιθῇ(σι)	ἰῇ(σι)	διδῷ(σι)
Du. 2	ἱστῆτον	τιθῆτον	ἰῆτον	διδῶτον
3	ἱστῆτον	τιθῆτον	ἰῆτον	διδῶτον
Pl. 1	ἱστῶμεν	τιθῶμεν	ἰῶμεν	διδῶμεν
2	ἱστῆτε	τιθῆτε	ἰῆτε	διδῶτε
3	ἱστῶσι	τιθῶσι	ἰῶσι	διδῶσι

SECOND AORIST

S. 1	στῶ(μι)	θῶ(μι)	ὦ(μι)	δῶ(μι)
2	στῇς(θα)	θῇς(θα)	ᾖς(θα)	δῷς(θα)
3	στῇ(σι)	θῇ(σι)	ᾖ(σι)	δῷ(σι)

Du. 2	στῆτον	θῆτον	ἧτον	δῶτον
3	στῆτον	θῆτον	ἧτον	δῶτον
Pl. 1	στῶμεν	θῶμεν	ὦμεν	δῶμεν
2	στῆτε	θῆτε	ἦτε	δῶτε
3	στῶσι	θῶσι	ὦσι	δῶσι

951. The second aorist subjunctive of -μι verbs (949 ff.) seems to have had a double form of inflection:

1) With a short thematic (796) vowel, as *θήω, θήεις, θήει, θήετον, θηέτην, θήομεν, θήετε, θήουσι* (*τίθημι put, place*).

2) With a long thematic (796) vowel, as *θήω, θήῃς, θήῃ, θήητον, θήητον, θήωμεν, θήητε, θήωσι.*

The vowel of the stem is then shortened (572), producing —

3) *θέω, θέῃς, θέῃ, θέητον, θέητον, θέωμεν, θέητε, θέωσι.*

This form then undergoes contraction (584–585), giving —

4) *θῶ, θῇς, θῇ, θῆτον, θῆτον, θῶμεν, θῆτε, θῶσι.*

952. The subjunctives of athematic (797; 865, 2) second aorists and the subjunctives passive of both first and second aorists are similarly formed. Thus, *λυθῶ, λυθῇς, λυθῇ*, etc., contracted from *λυθέω, λυθέῃς, λυθέῃ*, etc.; *ταφῶ, ταφῇς, ταφῇ*, etc., contracted from *ταφέω, ταφέῃς, ταφέῃ*, etc.

953. OPTATIVE

PRESENT

S. 1	ἱσταίην	τιθείην	ἰείην	διδοίην
2	ἱσταίης	τιθείης	ἰείης	διδοίης
3	ἱσταίη	τιθείη	ἰείη	διδοίη
Du. 2	ἱσταῖτον	τιθεῖτον	ἰεῖτον	διδοῖτον
3	ἱσταίτην	τιθείτην	ἰείτην	διδοίτην
Pl. 1	ἱσταῖμεν	τιθεῖμεν	ἰεῖμεν	διδοῖμεν
2	ἱσταῖτε	τιθεῖτε	ἰεῖτε	διδοῖτε
3	ἱσταῖεν	τιθεῖεν	ἰεῖεν	διδοῖεν

SECOND AORIST

S. 1	σταίην	θείην	εἴην	δοίην
2	σταίης	θείης	εἴης	δοίης
3	σταίη	θείη	εἴη	δοίη
Du. 2	σταῖτον	θεῖτον	εἶτον	δοῖτον
3	σταίτην	θείτην	εἴτην	δοίτην

Pl. 1	σταῖμεν	θεῖμεν	εἶμεν	δοῖμεν
2	σταῖτε	θεῖτε	εἶτε	δοῖτε
3	σταῖεν, σταίησαν	θεῖεν	εἶεν	δοῖεν

954. Imperative

PRESENT

S. 2	ἵστη (-ᾱ)	τίθει (= -εε)	ἵει (= ἵεε)	δίδου (δίδωθι)
3	ἱστάτω	τιθέτω	ἱέτω	διδότω
Du. 2	ἵστατον	τίθετον	ἵετον	δίδοτον
3	ἱστάτων	τιθέτων	ἱέτων	διδότων
Pl. 2	ἵστατε	τίθετε	ἵετε	δίδοτε
3	ἱστάντων	τιθέντων	ἱέντων	διδόντων

SECOND AORIST

S. 2	στῆθι	θές	ἕς	δός
3	στήτω	θέτω	ἕτω	δότω
Du. 2	στῆτον	θέτον	ἕτον	δότον
3	στήτων	θέτων	ἕτων	δότων
Pl. 2	στῆτε	θέτε	ἕτε	δότε
3	στάντων	θέντων	ἕντων	δόντων

955. Infinitive

PRESENT

ἱστάμεν(αι) τιθήμεν(αι) ἱέμεν(αι) διδόμεν(αι) (διδοῦναι)

SECOND AORIST

στῆναι (στήμεναι) θεῖναι (θέμεν[αι]) εἶναι (ἕμεν[αι]) δοῦναι (δόμεν[αι])

956. Participle

Pres.	ἱστᾱ́ς, ἱστᾶσα, ἱστάν	τιθείς, εἶσα, έν	ἱείς, εἶσα, έν	διδούς, οῦσα, όν
2 Aor.	στᾱ́ς, στᾶσα, στάν	θείς, θεῖσα, θέν	εἵς, εἶσα, ἕν	δούς, δοῦσα, δόν

Note 1. — For the second perfect system of *ἵστημι*, see 924.

Note 2. — *δίδωμι* may have (very rarely) διδώσω instead of δώσω in the future.

Middle Voice

957. Indicative

PRESENT

S. 1	ἵσταμαι	τίθεμαι	ἵεμαι	δίδομαι
2	ἵστασαι	τίθεσαι	ἵεσαι	δίδοσαι
3	ἵσταται	τίθεται	ἵεται	δίδοται

Du. 2	ἵστασθον	τίθεσθον	ἵεσθον	δίδοσθον
3	ἵστασθον	τίθεσθον	ἵεσθον	δίδοσθον
Pl. 1	ἱστάμε(σ)θα	τιθέμε(σ)θα	ἱέμε(σ)θα	διδόμε(σ)θα
2	ἵστασθε	τίθεσθε	ἵεσθε	δίδοσθε
3	ἵστανται	τίθενται	ἵενται	δίδονται

IMPERFECT

S. 1	ἵστάμην	ἐτιθέμην	ἱέμην	ἐδιδόμην
2	ἵστασο	ἐτίθεσο	ἵεσο	ἐδίδοσο
3	ἵστατο	ἐτίθετο	ἵετο	ἐδίδοτο
Du. 2	ἵστασθον	ἐτίθεσθον	ἵεσθον	ἐδίδοσθον
3	ἱστάσθην	ἐτιθέσθην	ἑέσθην	ἐδιδόσθην
Pl. 1	ἱστάμε(σ)θα	ἐτιθέμε(σ)θα	ἑέμε(σ)θα	ἐδιδόμε(σ)θα
2	ἵστασθε	ἐτίθεσθε	ἵεσθε	ἐδίδοσθε
3	ἵσταντο	ἐτίθεντο	ἵεντο	ἐδίδοντο

FUTURE

S. 1	στήσομαι	θήσομαι	ἥσομαι	δώσομαι
2	στήσεαι	θήσεαι	ἥσεαι	δώσεαι
3	στήσεται	θήσεται	ἥσεται	δώσεται
Du. 2	στήσεσθον	θήσεσθον	ἥσεσθον	δώσεσθον
3	στήσεσθον	θήσεσθον	ἥσεσθον	δώσεσθον
Pl. 1	στησόμε(σ)θα	θησόμε(σ)θα	ἡσόμε(σ)θα	δωσόμε(σ)θα
2	στήσεσθε	θήσεσθε	ἥσεσθε	δώσεσθε
3	στήσονται	θήσονται	ἥσονται	δώσονται

FIRST AORIST

S. 1	ἐστησάμην	———	———	———
2	ἐστήσαο	———	———	———
3	ἐστήσατο	ἐθήκατο	———	———
Du. 2	ἐστήσασθον	———	———	———
3	ἐστησάσθην	———	———	———
Pl. 1	ἐστησάμε(σ)θα	———	———	———
2	ἐστήσασθε	———	———	———
3	ἐστήσαντο	———	———	———

SECOND AORIST

S. 1	———	ἐθέμην	εἵμην	ἐδόμην
2	———	ἔθεο	εἶο	ἔδοεο (ου)
3	———	ἔθετο	εἶτο	ἔδοτο
Du. 2	———	ἔθεσθον	εἶσθον	ἔδοσθον
3	———	ἐθέσθην	εἵσθην	ἐδόσθην

Pl. 1	———	ἐθέμε(σ)θα	εἵμε(σ)θα	ἐδόμε(σ)θα
2	———	ἔθεσθε	εἶσθε	ἔδοσθε
3	———	ἔθεντο	εἶντο	ἔδοντο

958. Subjunctive

PRESENT

S. 1	ἱστῶμαι	τιθῶμαι	ἰῶμαι	διδῶμαι
2	ἱστῆαι	τιθῆαι	ἰῆαι	διδῶαι
3	ἱστῆται	τιθῆται	ἰῆται	διδῶται
Du. 2	ἱστῆσθον	τιθῆσθον	ἰῆσθον	διδῶσθον
3	ἱστῆσθον	τιθῆσθον	ἰῆσθον	διδῶσθον
Pl. 1	ἱστώμε(σ)θα	τιθώμε(σ)θα	ἰώμε(σ)θα	διδώμε(σ)θα
2	ἱστῆσθε	τιθῆσθε	ἰῆσθε	διδῶσθε
3	ἱστῶνται	τιθῶνται	ἰῶνται	διδῶνται

SECOND AORIST

S. 1	———	θῶμαι	ὦμαι	δῶμαι
2	———	θῆαι	ἧαι	δῶαι
3	———	θῆται	ἧται	δῶται
Du. 2	———	θῆσθον	ἧσθον	δῶσθον
3	———	θῆσθον	ἧσθον	δῶσθον
Pl. 1	———	θώμε(σ)θα	ὦμε(σ)θα	δώμε(σ)θα
2	———	θῆσθε	ἧσθε	δῶσθε
3	———	θῶνται	ὦνται	δῶνται

959. Optative

PRESENT

S. 1	ἱσταίμην	τιθείμην	ἰείμην	διδοίμην
2	ἵσταῖο	τιθεῖο	ἰεῖο	διδοῖο
3	ἵσταῖτο	τιθεῖτο	ἰεῖτο	διδοῖτο
Du. 2	ἵσταῖσθον	τιθεῖσθον	ἰεῖσθον	διδοῖσθον
3	ἱσταίσθην	τιθείσθην	ἰείσθην	διδοίσθην
Pl. 1	ἱσταίμε(σ)θα	τιθείμε(σ)θα	ἰείμε(σ)θα	διδοίμε(σ)θα
2	ἵσταῖσθε	τιθεῖσθε	ἰεῖσθε	διδοῖσθε
3	ἵσταῖατο	τιθεῖατο	ἰεῖατο	διδοῖατο

SECOND AORIST

S. 1	———	θείμην	εἵμην	δοίμην
2	———	θεῖο	εἶο	δοῖο
3	———	θεῖτο	εἶτο	δοῖτο

Du. 2	———	θεῖσθον	εἶσθον	δοῖσθον
3	———	θείσθην	εἵσθην	δοίσθην
Pl. 1	———	θείμε(σ)θα	εἵμε(σ)θα	δοίμε(σ)θα
2	———	θεῖσθε	εἶσθε	δοῖσθε
3	———	θεῖατο	εἷατο	δοῖατο

960. Imperative

PRESENT

S. 2	ἵστασο	τίθεσο	ἵεσο	δίδοσο
3	ἱστάσθω	τιθέσθω	ἱέσθω	διδόσθω
Du. 2	ἵστασθον	τίθεσθον	ἵεσθον	δίδοσθον
3	ἱστάσθων	τιθέσθων	ἱέσθων	διδόσθων
Pl. 2	ἵστασθε	τίθεσθε	ἵεσθε	δίδοσθε
3	ἱστάσθων	τιθέσθων	ἱέσθων	διδόσθων

SECOND AORIST

S. 2	———	θές (θεῦ)	ἕο	δός (δοῦ)
3	———	θέσθω	ἕσθω	δόσθω
Du. 2	———	θέσθον	ἕσθον	δόσθον
3	———	θέσθων	ἕσθων	δόσθων
Pl. 2	———	θέσθε	ἕσθε	δόσθε
3	———	θέσθων	ἕσθων	δόσθων

961. Infinitive

PRESENT	ἵστασθαι	τίθεσθαι	ἵεσθαι	δίδοσθαι
SEC. AOR.	———	θέσθαι	ἕσθαι	δόσθαι

962. Participle

PRESENT	ἱστάμενος, η, ον	τιθήμενος, η, ον	ἱέμενος, η, ον	διδόμενος, η, ον
SEC. AOR.	———	θέμενος, η, ον	ἕμενος, η, ον	δόμενος, μ, ον

963. For the second perfect system of ἵστημι see 924.

Irregular Verbs in -μι

964. εἰμί (ἐσ-) *be*

	Indicative		Subjunctive	Optative	Imperative
	PRESENT	IMPERFECT	PRESENT		
S. 1	εἰμί	ἦα (ἔα, ἔον)	ἔω	εἴην	
2	ἐσσί (εἶς)	ἦσθα (ἔησθα)	ἔῃς(θα)	εἴης (ἔοις)	ἴσθι*
3	ἐστί	ἦεν (ἤην, ἔην, ἦν)	ἔῃ(σι) (ἦσι)	εἴη (ἔοι)	ἔστω

Du. 2	ἐστόν	ἦστον	ἔητον	εἶτον	ἔστον
3	ἐστόν	ἤστην	ἔήτην	εἴτην	ἔστων
Pl. 1	εἰμέν	ἦμεν	ἔωμεν	εἶμεν	
2	ἐστέ	ἦτε	ἔητε	εἶτε	ἔστε
3	εἰσί (ἔᾱσι)	ἦσαν (ἔσαν)	ἔωσι (ὦσι)	εἶεν	ἔστων

Future ἔσ(σ)ομαι, ἔσεαι, etc. Infin. εἶναι, ἔμ(μ)εν(αι)
Mid. Imper. ἔσσο Partic. ἐών, ἐοῦσα, ἐόν

965. εἶμι (εἰ-, ἰ-) *come, go*

	Indicative			Present	
	pres	imperf.	subj.	opt.	imper.
S. 1	εἶμι	ἤια (ἤιον)	ἴω(μι)	ἴοιμι	
2	εἶσ(θα)	ἤεισ(θα)	ἴῃς(θα)	ἴοις	ἴθι
3	εἶσι	ἤει (ἤιε, ἦε, ἴε)	ἴῃ(σι)	ἴοι (ἰείη)	ἴτω
Du. 2	ἴτον	ἴτον	ἴητον	ἴοιτον	ἴτον
3	ἴτον	ἴτην	ἴητον	ἰοίτην	ἴτων
Pl. 1	ἴμεν	ἤομεν	ἴωμεν	ἴοιμεν	
2	ἴτε	ἦτε	ἴητε	ἴοιτε	ἴτε
3	ἴᾱσι	ἦισαν-(ἦσαν, ἤιον, ἴσαν)	ἴωσι	ἴοιεν	ἰόντων

Fut. εἴσομαι Infin. ἰέναι, ἴμεν(αι) Partic. ἰών, οὖσα, όν

966. *εἴδω (εἰδομαι) (ϝειδ-, ϝοιδ-, ϝιδ-), εἰδήσω, εἶδον, οἶδα *know*

Active

	Indicative		Second Perfect		
	2d perf.	2d pluperf.	subj.	opt.	imper.
S. 1	οἶδα	ᾔδεα	εἰδῶ (εἰδέω, ἰδέω)	εἰδείην	
2	οἶσθα (οἶδας)	ᾔδης(θα) (ἠείδεις)	εἰδῇς(θα)	εἰδείης	ἴσθι
3	οἶδε	ᾔδη (ᾔδεε, ἠείδει)	εἰδῇ(σι)	εἰδείη	ἴστω
Du. 2	ἴστον	ἴστον	εἴδετον	εἰδεῖτον	ἴστον
3	ἴστον	ἴστην	εἴδετον	εἰδείτην	ἴστων
Pl. 1	ἴδμεν	ἴδμεν	εἴδομεν[1]	εἰδεῖμεν (εἰδείημεν)	

[1] The only Homeric examples of the first and second person plural subjunctive have the short mode vowel (*-ομεν, -ετε*, 800).

2	ἴστε	ἴστε	εἰδετε[1]	εἰδεῖτε (εἰδείητε)	ἴστε
3	ἴσ(σ)ᾱσι	ἴσαν	εἰδῶσι	εἰδεῖεν (εἰδείησαν)	ἴστων

FUT. εἰδήσω (εἴσομαι) INFIN. ἴδμεν(αι) PARTIC. εἰδώς, υῖα (ἰδυῖα), ός

967. φημί (φη-, φα-) *say, speak*

Active

	INDICATIVE			PRESENT	
	PRES.	IMPERF. (2D AOR.)	SUBJ.	OPT.	IMPER.
S. 1	φημί	ἔφην	φῶ(μι)	φαίην	
2	φής, φῇσθα	ἔφης(θα)	φῇς(θα)	φαίης	φαθί (φάθι)
3	φησί	ἔφη	φῇ(σι)	φαίη	φάτω
DU. 2	φατόν	ἔφατον	φῆτον		φάτον
3	φατόν	ἐφάτην	φῆτον		φάτων
PL. 1	φαμέν	ἔφαμεν	φῶμεν	φαίημεν (φαῖμεν)	
2	φατέ	ἔφατε	φῆτε	φαίητε	φάτε
3	φᾱσί	ἔφασαν (ἔφαν)	φῶσι	φαίησαν (φαῖεν)	φάντων

PARTIC. φάς, φᾶσα, φάν INFIN. φάναι, φάμεν(αι)

NOTE. — The active imperative and infinitive do not occur in Homer, who uses the middle forms, *φάο*, *φάσθαι*, etc.

968. κεῖ-μαι *lie, recline*

	INDICATIVE			PRESENT	
	PRES.	IMPERF.	SUBJ.	IMPER.	INFIN.
S. 1	κεῖμαι	ἐκείμην	κεῖται (κῆται)		κεῖσθαι
2	κεῖσαι	ἔκεισο		κεῖσο	
3	κεῖται	ἔκειτο		κείσθω	
DU. 2	κεῖσθον	ἔκεισθον		κεῖσθον	PART.
3	κεῖσθον	ἐκείσθην		κείσθων	κείμενος, η, ον
PL. 1	κείμε(σ)θα	ἐκείμε(σ)θα			
2	κεῖσθε	ἔκεισθε		κεῖσθε	
3	κεῖται (κέονται, κέαται)	ἔκειντο (ἐκείατο, ἐκέατο)		κείσθων	

FUT. κείσομαι

[1] See footnote on preceding page.

969. ἧμαι (ἡσ-) *sit*

	INDICATIVE		PRESENT	
	PRES.	IMPERF.	IMPER.	INFIN.
S. 1	ἧμαι	ἥμην		ἧσθαι
2	ἧσαι	ἧσο	ἧσο	
3	ἧσται	ἧστο	ἥσθω	
Du. 2	ἧσθον	ἧσθον	ἧσθον	PART.
3	ἧσθον	ἥσθην	ἥσθων	ἥμενος, η, ον
Pl. 1	ἥμε(σ)θα	ἥμε(σ)θα		
2	ἧσθε	ἧσθε	ἧσθε	
3	ἧνται (ἥαται, ἕαται)	ἧντο (ἥατο, ἕατο)	ἥσθων	

III. SYNTAX

GENERAL

970. The subject of a finite verb is in the nominative case, as ὀλέκοντο δὲ λᾶοί *and the people kept perishing*, ἔδεισεν δ' ὁ γέρων *and that old man feared.*

971. The subject of an infinitive is regularly in the accusative, ἄμμε δέω ἂψ ἀπονοστήσειν *I think we shall return home*, βούλομ' ἐγὼ λᾶὸν σόον ἔμμεναι *I wish my people to be safe.* The subject of the infinitive is usually omitted when it is the same as the subject or object, either direct or indirect, of the main verb.

972. When the infinitive is used to express a command (1107, 11), its subject, when expressed, is in the nominative when of the second person, and in the accusative when of the third person, as σὺ τόν γ' ἐπέεσσι καθάπτεσθαι μαλακοῖσιν *but do you attack him with soft words.*

973. A finite verb regularly agrees with its subject nominative in person and number, except:

1) A neuter plural subject may take its verb in the singular, as ᾤχετο κῆλα θεοῖο *the shafts of the god sped*, τὰ δέδασται *these have been distributed.*

2) With two or more subjects connected by *and*, the verb may agree with one of the subjects and be understood with the rest, as μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο *lest the sceptre and the fillet of the god avail thee naught*, εἰ δὴ ὁμοῦ πόλεμός τε δαμᾷ καὶ λοιμὸς Ἀχαιούς *if war and pestilence at the same time crush the Achaeans.*

3) When referring to *two*, the plural and dual are often interchanged or united, as δεινὼ δέ οἱ ὄσσε φάανθεν *and her eyes appeared terrible*, τώ οἱ ἔσαν κήρυκε καὶ ὀτρηρὼ θεράποντε *who were his two heralds and ready attendants*, τὼ δ' αὐτὼ μάρτυροι ἔστων *and let these two be witnesses.*

974. A noun or an adjective in the predicate after verbs meaning *be, appear, become, be thought, made, named, chosen, regarded*, and the like, agrees with the subject in case, as ὁμηγερέες

τε γένοντο *and they became assembled;* ὃς ἄριστος Ἀχαιῶν εὔχεται εἶναι *who boasts that he is far the mightiest of the Achaeans,* τὸ δέ τοι κὴρ εἰδεται εἶναι *but that seems (to be) even as death to you,* δειλός τε καὶ οὐτιδανὸς καλεοίμην *I should be called both coward and worthless.*

975. Apposition. — A noun used in connection with another noun to describe it, and denoting the same person or thing, agrees with it in case, and is said to be in apposition with it, as Ἀτρεΐδης ἄναξ ἀνδρῶν *the son of Atreus, king of men,* Χρύσην ἠτίμασεν ἄρητῆρα *he slighted Chryses, the priest.*

976. The verb εἰμί (especially the forms of the third person singular and plural ἐστί, εἰσί) is often omitted, when it can easily be supplied from the context.

977. Other words are at times omitted, as ναὶ μὰ τόδε σκῆπτρον = ναὶ μὰ τόδε σκῆπτρον ὄμνῡμι *yea, by this sceptre (I swear).*

NOUNS

Nominative Case

978. A noun is in the nominative:

1) When it is the subject of a finite verb (970).

2) When it is in the predicate after certain verbs (974).

3) Sometimes for the vocative, as δημοβόρος βασιλεύς *king, who devour (the goods of) the people!*

Genitive Case

The Greek genitive represents two earlier cases (657): 1) the *genitive proper,* denoting the class to which a person or thing belongs. 2) the *ablatival genitive* (formerly the ablative), usually expressing *separation, source, cause.*

979. Some of the most common uses of the genitive are:

1) Possession, as ψῡχὰς ἡρώων *souls of warriors,* Διὸς βουλή *the will of Zeus,* ἐπὶ νῆας Ἀχαιῶν *to the ships of the Achaeans:* the *possessive genitive.*

2) The *subject* of an action or feeling, as μῆνιν Ἀχιλῆος *the wrath of Achilles* (*i.e.* felt by Achilles): the *subjective genitive.*

3) The *object* of an action or feeling, as Ἀχιλλῆος ποθή *a yearning of* (i.e. *for*) *Achilles,* πόου καὶ ἐδητύος ἔρον *the desire of* (i.e. *for*) *food and drink:* the *objective genitive.*

4) Material or contents, as πυραὶ νεκύων *funeral pyres of corpses*, ἑκατόμβᾱς ταύρων ἠδ' αἰγῶν *hecatombs of bulls and of goats:* genitive of *material.*

5) Measure of time, space, or value (price), as κούρης Χρῡσηίδος ἄποινα δέξασθαι *to accept the ransoms for the maiden Chryseïs:* genitive of *price.*

6) Cause or origin, as εὐχωλῆς ἐπιμέμφεται *he finds fault on account of a vow* (unperformed), χωόμενον γυναικός *vexed for the sake of a woman:* the genitive of *cause.*

7) The whole after words denoting the part, as τίς θεῶν; *which (one) of the gods?* τὸ πλεῖον πολέμοιο *the greater part of the war:* the *partitive* genitive.

980. The partitive genitive may follow all adjectives, adverbs, nouns, and participles, which denote a part, as οἰωνοπόλων ὄχ' ἄριστος *far the best of augurs,* οἷος Ἀργείων *alone of the Argives,* τῶν δ' ἄλλων οὔ τις ὁρᾶτο *but not any one of the others saw her.*

981. A genitive in the predicate after verbs meaning *to be*, etc., and other copulative verbs, may express any of the relations of the *attributive* genitive (979, 1–7).

982. Any verb whose action affects the object in part only, or which means to *share*, or to *enjoy*, may take the genitive, as ἀρνῶν κνίσης αἰγῶν τε τελείων ἀντιάσᾱς *having partaken of the fat of unblemished lambs and goats,* ἵνα πάντες ἐπαύρωνται βασιλῆος *in order that all may reap the benefits of their king.*

983. Verbs meaning to *begin, make trial of, take hold of, touch, attain, claim, aim, hit, miss,* take the genitive, as κόμης ἕλε Πηλείωνα *she grabbed Achilles by the hair of his head,* λαβὲ γούνων *lay hold of his knees,* χειρὸς ἑλόντε *having taken hold of her hand,* ποδὸς τεταγών *having seized me by the foot.*

984. Verbs signifying to *taste, smell, hear, perceive, comprehend, remember, forget, desire, care for, spare, neglect, wonder at, admire, despise,* take the genitive, as κλῦθί μευ *hear me!* σέθεν δ' ἐγὼ οὐκ ἀλεγίζω οὐδ' ὄθομαι κοτέοντος *I reck not of thee, nor am I concerned at thine anger,* κήδετο Δαναῶν *she grieved for the Danaans,* καὶ μέν μευ βουλέων ξύνιεν *and they hearkened to my advice,* τῶν μιν μνήσᾱσα

having reminded him of this, Θέτις οὐ λήθετ' ἐφετμέων *Thetis did not forget the behests.*

985. The genitive follows verbs signifying to *rule, lead, direct,* as ὃς Τενέδοιο ἀνάσσεις (thou) *who dost rule Tenedos,* ὃς πάντων Ἀργείων κρατέει *who rules all the Argives.*

986. Verbs signifying *fulness* and *want* take the genitive of material (979, 4). Those meaning to *fill* take the accusative of the thing filled, and the genitive of material, as μένεος φρένες πίμπλαντο *his diaphragm was filled with rage,* κοῦροι κρητῆρας ἐπεστέψαντο ποτοῖο *the young men filled the mixing bowls to the brim with drink.*

987. The genitive may denote that from which anything is *separated* or *distinguished* (genitive of separation); hence it is used after verbs meaning *remove, restrain, release, cease, fail, differ, give up,* etc., as λῆγ' ἔριδος *cease from strife,* πολέμου δ' ἀποπαύεο *but refrain from war.* It is used also to denote *source,* as δεινὴ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο *a terrifying clang arose from the silver bow.*

988. The genitive follows verbs signifying *surpass, be inferior to,* and all others which imply a comparison (993), as Κλυταιμ(ν)ήστρης προβέβουλα *I prefer (her) to Clytaem(n)estra,* περὶ πάντων ἔμμεναι ἄλλων *to be above all others,* οἳ περὶ βουλὴν Δαναῶν ἐστε (you) *who surpass the Danaans in counsel.*

989. Verbs compounded with a preposition are often followed by the genitive, as τὰ πολίων ἐξεπράθομεν *what(soever) we took as spoil from the cities,* περίσχεο παιδός *protect your son.*

990. The genitive may denote time within which anything takes place.

991. Many adjectives kindred in meaning or derivation to verbs which take the genitive are followed by the genitive (objective).

992. Many adverbs, chiefly those of place, and those derived from adjectives which take the genitive, are construed with the genitive, as τηλόθι πάτρης *far from her native land,* πάροιθ' αὐτοῖο *in front of him,* λιμένος ἐντός *within the harbor.*

993. Adjectives and adverbs of the comparative degree take the genitive (988), unless followed by ἤ (ἠέ) *than,* as οὔ ἐθέν ἐστι χερείων

she is not inferior to her (literally *not worse than*), φέρτερός εἰμι σέθεν *I am mightier than you*, γλυκίων μέλιτος *sweeter than honey.*

994. A noun and a participle not closely connected grammatically with the rest of the sentence may stand by themselves in the genitive. This construction is called the *genitive absolute.* Examples: αὐτοῦ κῑνηθέντος *as the god moved*, ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο *while I live and look out upon the earth.*

Dative Case

The Greek dative represents three earlier cases (657): 1) the *dative proper*, denoting *to* or *for* which something is or is done. 2) the *instrumental (dative)*, denoting *instrument, means, manner, cause, accompaniment.* 3) the *locative (dative)*, denoting *place where* and *time when.*

995. The indirect object of a transitive verb is in the dative, as τήν οἱ πόρε Φοῖβος Ἀπόλλων *which Phoebus Apollo granted to him*, πῶς τοι δώσουσι γέρας *how shall they give you a prize of honor?*

996. Many verbs which in English are transitive are intransitive in Greek and take the dative. The verbs of this class are mainly those meaning *serve, benefit, defend, assist, please, obey, trust, satisfy, advise, exhort*, and their opposites; also those signifying *abuse, anger, blame, envy, friendliness, hostility, reproach, threats, etc.*, as βασιλῆι χολωθείς *incensed at the king*, οὐκ Ἀτρεΐδῃ ἤνδανε θῡμῷ *it was not pleasing to the son of Atreus in his soul*, μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο *lest the sceptre and the fillet of the god avail thee not*, ἐπείθετο μύθῳ *he obeyed the command*, μοὶ ἀρήξειν *to defend me*, ὅτε χώσεται ἀνδρὶ χέρηι *when he becomes enraged at an inferior*, ἀπειλήσω δέ τοι ὧδε *and I shall threaten you as follows*, μήνι Ἀχαιοῖσιν *continue to rage against the Achaeans.*

997. A person or thing for whose advantage or disadvantage a thing exists or is done is put in the dative, as αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν οἰωνοῖσί τε δαῖτα *and it made themselves a booty for the dogs and a banquet for the birds*, παῖδα δ' ἐμοὶ λῦσαι *but free for me my child*, τόδε μοι κρήηνον ἐέλδωρ *accomplish for me this desire*, ἡμῖν ἀπὸ λοιγὸν ἀμῦναι *to ward off destruction for (from) us*, καὶ δή μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς *and you threaten to take away for (from)*

me my prize of honor, Ἀχιλλῆι μεθέμεν χόλον *to forego (your) anger for Achilles,* σὺν δ' ἡμῖν δαῖτα ταράξῃ *and he should throw the banquet into confusion for us.*

998. The dative of interest or reference denotes the person to whose case a statement is limited.

999. The dative with εἰμί, γίγνομαι, and verbs of similar meaning, may denote the possessor, as τῶν δ' ἄλλων ἅ μοι ἔστι παρὰ νηί *but of all else which are mine beside my ship,* τώ οἱ ἔσαν κήρυκε *who were his two heralds.*

1000. The dative of the personal pronouns often denotes the possessor, without such verbs as εἰμί, γίγνομαι, etc., as ὄσσε δέ οἱ πυρὶ ἐίκτην *and his two eyes were like fire,* ὅ μοι γέρας ἔρχεται ἄλλῃ *my prize of honor is going elsewhere,* δεινὼ δέ οἱ ὄσσε φάανθεν *and her eyes gleamed terribly.*

1001. The dative is used after verbs meaning to *give commands,* and to *lead the way for,* as νήεσσ' ἡγήσατ' Ἀχαιῶν Ἴλιον εἴσω *and he led the way for the ships of the Achaeans into Troy,* Μυρμιδόνεσσι ἄνασσε *rule the Myrmidons.*

1002. The dative follows some verbal nouns and many adjectives and adverbs of kindred meaning with verbs which take the dative, as τὰ κάκ' ἐστὶ φίλα φρεσί *evil is dear to your heart,* οὔ τί μοι αἴτιοί εἰσιν *they are in no wise blamable toward me,* ἔχθιστός μοί ἐσσι *you are most hateful to me,* ἐπεὶ μάλα οἱ φίλος ἦεν *since he was exceeding dear to him,* χαλεποί τοι ἔσονται *they will be (too) hard for you,* ἵλαος ἔσσεται ἡμῖν *he will be propitious toward us.*

1003. The dative is used after all words signifying *likeness,* or *unlikeness, agreement, disagreement, union,* or *approach,* as νυκτὶ ἐοικώς *like unto night,* ὄσσε δέ οἱ πυρὶ ἐίκτην *and his eyes were like unto fire,* οὐ σοί ποτε ἶσον ἔχω γέρας *never have I a prize of honor equal to you(rs),* ἐπιείκελον ἀθανάτοισιν *like unto the immortals.*

1004. The dative follows many verbs compounded with ἐν, σύν, and ἐπί, and some compounded with πρός, παρά, περί, and ὑπό, as αὐτοῖσι βέλος ἐφῑείς *hurling a dart upon them,* ὅς Ἀργείοισι κήδε' ἐφῆκεν *who brought sorrows upon the Argives,* νηυσὶ παρήμενος *sitting beside the ships,* σοί γε παρέζετο *she sat down beside you,* οἱ συμφράσ-

σατο βουλὰς Θέτις *Thetis devised plans with him*, μητρὶ δ' ἐγὼ παράφημι *but I advise my mother*, ἐνῶρτο γέλος θεοῖσιν *laughter arose among the gods.*

1005. The dative is used to denote *cause, manner, means, instrument*, and *agency*, as τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν *may the Danaans atone for my tears with thy darts*, ἔπεσιν καὶ χερσὶν ἀρήξειν *to assist with words and hands*, ὑπεροπλίῃσι τάχ' ἄν ποτε θῦμὸν ὀλέσσῃ *by his deeds of arrogance he will soon lose his life*, μηδὲ ξίφος ἕλκεο χειρί *and do not continue to draw your sword with your hand*; ἔπεσιν ὀνείδισον *revile him with words*, χερσὶ οὐ μαχήσομαι *I will not fight with my hands*, κύδεϊ γαίων *rejoicing in his glory*, τῷ σὲ κακῇ αἴσῃ τέκον *therefore I bore you to an evil lot*, τὴν βίῃ ἀέκοντος ἀπηύρων *whom they took away by violence against his will*, μολπῇ θεὸν ἱλάσκοντο *they appeased the god with music and dancing*, λάβε γούνων σκαιῇ *she seized his knees with her left (hand)*, τοὶ κεφαλῇ κατανεύσομαι *I shall nod assent to you with my head.*

1006. The dative is used to denote the circumstance, or that by which a thing or person is accompanied. The dative of circumstance is most common with abstract or semi-abstract words, and is often used to express the reason or occasion. σοὶ ἅμ' ἑσπόμεθα *we accompany you*, οἵ οἱ ἅμα τράφεν ἠδὲ γένοντο *who were bred and born with him*, ἑκάστῳ δῶμα Ἥφαιστος ποίησεν ἰδυίῃσιν πραπίδεσσιν *Hephaestus made a home for each with cunning mind*, τίς σφωε ἔριδι ξυνέηκε; *who brought these two together in strife?*

1007. The dative is used with verbs signifying to *be with, follow, join, agree, be like, fight, strive, trust, be pleased*, and occasionally with those meaning to *buy* and to *abound*, as οὐκ Ἀτρεΐδῃ ἤνδανε *it was not pleasing to the son of Atreus*, καί οἱ πείθονται Ἀχαιοί *and the Achaeans trust in him*, ἀνδράσιν μάχεσθαι *to fight with men*, καρτίστοις ἐμάχοντο *they fought with the mightiest*, ἐριζέμεναι βασιλῆι *to strive with the king*, οὔ τοι μαχήσομαι *I will not fight with you.*

1008. The dative is used to denote the agent, after the past tenses, particularly the perfect and pluperfect of the passive.

1009. The dative with or without a preposition is used to denote the place where an action takes place. It is used of towns and countries, the great divisions of the world, the chief spheres of

action, of the parts of a thing, or of the human body, after some verbs that imply locality or time, and after some verbs of motion where we should expect the accusative with a preposition, as οὐχ ἥνδανε θῡμῷ *it was not pleasing in his soul*, τόξ' ὤμοισιν ἔχων *having his bow on his shoulders*, τοῖσι δ' ἀνέστη Κάλχᾱς *and Calchas arose among them*, μὴ κλέπτε νόῳ *do not play the thief in your heart*, ἄμφω θῡμῷ φιλέουσα *loving both (of them) in her heart*, φρεσὶ θύει *he rages in his mind*, ἥμενον κορυφῇ *seated upon the summit*, μάχῃ Τρώεσσιν ἀρήγειν *to assist the Trojans in battle*, δεκάτῃ δ' ἀγορήνδε καλέσσατο λᾱὸν Ἀχιλλεύς *but on the tenth (day) Achilles summoned the people to an assembly*, δωδεκάτῃ δ' ἐλεύσεται Οὔλυμπόνδε *but on the twelfth (day) he will come to Olympus*, πολλὰς δὲ ψῡχὰς Ἄιδι προΐαψεν *and sent many souls to Hades*, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν *and do you place it in your heart*, ἄγουσι δὲ δῶρα ἄνακτι *and they are taking presents to the lord*, κάππεσον ἐν Λήμνῳ *I fell into Lemnos*.

1010. The dative is used to denote in what particular point or respect something is true, as ὁ γὰρ βίῃ οὖ πατρὸς ἀμείνων *for he is better in strength than his own father*. Cf. 1014.

Accusative Case

1011. The direct object of a transitive verb is in the accusative case, as νοῦσον ὦρσε *he roused a plague*, Χρύσην ἠτίμασεν *he dishonored Chryses*, λῡσόμενος θύγατρα *to ransom his own daughter*, φέρων ἄποινα *bearing ransoms*, στέμματ' ἔχων *having fillets*, ἐλίσσετο Ἀχαιούς *he kept entreating the Achaeans*.

1012. Any verb whose meaning permits may take an accusative of cognate form, or equivalent meaning. This is called the *cognate* accusative, and may follow intransitive as well as transitive verbs, as εἶπας ἔπος *you have spoken a word*, ὁδὸν ἐλθέμεναι *to go (on) a journey*, ἔπος τ' ἔφατο *and she spoke a word*.

1013. The words ἔπος, μῦθος, and ἔργον with pronouns or adjectives are at times practically equivalent to the neuter of the pronoun or adjective without these words, as εἴ σοι πᾶν ἔργον ὑπείξομαι *if I shall yield to you in every matter*.

1014. An accusative restricting the force of the verb to a part, character, quality, or attribute of the subject may follow many

verbs that are intransitive or reflexive in meaning. This is the *accusative of the part affected*, or *accusative of specification*, and may also accompany a noun, an adjective, or even a whole sentence, as πόδας ὠκὺς Ἀχιλλεύς *swift-footed Achilles* (literally *Achilles swift with respect to his feet*), χωόμενος κῆρ *enraged in heart*, οὔ ἑθέν ἐστι χερείων, οὐ δέμας οὐδὲ φυήν οὔτ' ἂρ φρένας οὐδέ τι ἔργα *she is not inferior to her, neither in build nor beauty nor disposition, nor yet in accomplishments.*

1015. The accusative is used to denote extent of time or space, as πᾶν δ' ἦμαρ φερόμην *and all day long I fell*, πρόπαν ἦμαρ δαίνυντο *the whole day through they feasted*, ἀκέων δὴν ἧστο *he sat silent a long time.*

1016. The accusative dependent upon an omitted verb follows the adverbs of swearing νή, and μά, as μὰ Ἀπόλλωνα *by Apollo!* ναὶ μὰ τόδε σκῆπτρον *yea, by this sceptre!* (977)

1017. The verbs εἶπον and αὐδάω, and more often their compounds, may take an accusative of the person addressed, as Κάλχαντα προσέειπεν *he addressed Calchas*, οὐδέ τί μιν προσεφώνεον *nor did they say anything to him.*

1018. The accusative may be used of the person about whom a thing is *told, known, thought*, or *provided:*

1) The person or thing is treated as the thing said or known, and not merely as spoken or known about, as οὐδ' ἢν Ἀγαμέμνονα εἴπῃς *not even if you should say Agamemnon.*

2) The real object of the verb is a fact expressed by a limiting clause or word.

1019. Words denoting the goal are in the accusative after verbs of motion, as ὅν κεν ἵκωμαι *upon whom(soever) I may come*, κνίση δ' οὐρανὸν ἷκεν *and the savor went to heaven*, ἔρχεσθον κλισίην Ἀχιλῆος *go to the barrack(s) of Achilles.*

1020. The following classes of verbs may be construed with two accusatives:

1) Verbs of *asking, teaching, reminding, demanding, clothing, unclothing, depriving*, and *taking away*, as ἔμ' ἀφαιρεῖται Χρυσηίδα Φοῖβος Ἀπόλλων *Phoebus Apollo is depriving me of Chryseïs*, μήτε σὺ τόνδ' ἀποαίρεο κούρην *nor do you deprive him of the maiden.*

2) Verbs of *naming, choosing, appointing, making, thinking, regarding,* and the like, as αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν οἰωνοῖσί τε δαῖτα *and made themselves a booty for the dogs and a banquet for the birds,* ὃν Βριάρεων καλέουσι θεοί, ἄνδρες δέ τε πάντες Αἰγαίωνα *whom the gods call Briareüs, but all men (call) Aegaeon.*

3) Verbs meaning *to do anything to* or *say anything of a person.*

1021. The accusative may denote an object which is affected by an action, and a second accusative of the particular part affected may be added (*accusative of the whole and part*), as τί δέ σε φρένας ἔκετο πένθος; *but what grief has come upon you in your heart?* περὶ γάρ ῥά ἑ χαλκὸς ἔλεψεν φύλλα τε καὶ φλοιόν *the bronze has stripped it of leaves and bark round about.* NOTE. — Some would classify the accusative of this last sentence under 1020 above.

Vocative Case

1022. The vocative, with or without ὦ, is used in addressing a person or thing, as θεά *goddess!* ὦ Ἀχιλεῦ *O Achilles!* Ἀτρεΐδαι *sons of Atreus!* NOTE. — The nominative is often used for the vocative, 978, 3.

ADJECTIVES

1023. The positive of an adjective may imply that the quality indicated is not in the proper proportion for the purpose under consideration, as μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μῦθους εἰδήσειν· χαλεποί τοι ἔσονται *do not hope to know all my plans; they will be too hard for you* (to understand).

1024. The comparative and superlative endings of adjectives are often employed merely to denote an unusually high degree of the quality signified, without any idea of comparison being involved.

1025. An adjective agrees with its noun in gender, number, and case, but not always in form, since they may belong to different declensions, as νοῦσος κακή *an evil plague,* where νοῦσος, although feminine, is of the second declension and ends in -ος. This rule applies also to adjective pronouns and participles, as μῦρί' ἄλγεα *countless woes,* πολλὰς δ' ἰφθίμους ψυχὰς Ἄιδι προΐαψεν *and sent many valiant souls to Hades,* διαστήτην ἐρίσαντε *these two separated after*

they had quarreled, δῖος Ἀχιλλεύς *godlike Achilles,* ἦλθε θοὰς ἐπὶ νῆας *he came to the swift ships,* θεοὶ Ὀλύμπια δώματ' ἔχοντες *the gods who have Olympian homes.*

1026. When referring to *two,* the plural and the dual are freely interchanged (973, 3), as δύο γενεαί *two generations,* τὼ δ' αὐτὼ μάρτυροι ἔστων *and these two themselves be witnesses.*

1027. An adjective or a participle, usually with the pronoun ὁ, ἡ, τό, may be used substantively as a noun, as τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα *both what is, what will be, and what has been before,* τὰ κακά *these calamities, such calamities* (1034).

PRONOUNS

1028. The Pronoun ὁ, ἡ, τό. — There are three chief uses of the pronoun, ὁ, ἡ, τό:

1) As an independent demonstrative (and third personal) pronoun, meaning *this, that, he, she, it.* This is its original use, and the one most commonly met with in Homer, as ὁ νοῦσον ὦρσε *he roused a plague,* τὸν Χρύσην ἠτίμασεν ἀρητῆρα Ἀτρεΐδης *the son of Atreus dishonored that (well-known) Chryses, the priest,* τὴν δ' ἐγὼ οὐ λύσω *but I will not free her,* ἔδεισεν δ' ὁ γέρων *and that old man feared.*

2) As an article properly speaking ("the"), that is, modifying and making definite a noun, but not having any particular demonstrative force. This is its ordinary use in Greek after Homer.

3) As a relative pronoun, as τὸν τέκε Λητώ *whom Leto bore,* τώ οἱ ἔσαν κήρυκε *who were his two heralds,* τήν μοι δόσαν υἱες Ἀχαιῶν *whom the sons of the Achaeans gave unto me.*

Note. — Many expressions in Homer which are translated into English by the relative pronoun in a subordinate clause seem to have been coördinate originally. Thus the pronoun (ὁ, ἡ, τό) in these last three sentences may well have been thought of as demonstrative with asyndeton rather than as relative, 1113–1114.

1029. As an independent pronoun it has two main uses:

1) It is "resumptive," that is, it refers to something already mentioned, Χρύσην ἠτίμασεν, ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας *he dishonored Chryses, for he came to the swift ships.*

2) It makes a contrast, usually in combinations, such as ὁ μὲν . . . ὁ δέ, and other words which help to give this effect.

1030. ὁ μὲν . . . ὁ δέ and οἱ μὲν . . . οἱ δέ are frequently used to contrast both definite and indefinite persons and things.

1031. Its use with an adversative particle generally, but not always, marks a change of subject, as ὁ δέ *but the other*.

1032. The use of ὁ, ἡ, τό as an article has evidently arisen from its employment as an independent pronoun, followed by a noun in apposition, as ἡ δ' ἀέκουσα ἅμα τοῖσι γυνὴ κίεν *but she went with them against her will*, i.e. *the woman*, where γυνή is added as an afterthought for the sake of greater definiteness.

1033. So also it may serve to introduce a new person, in this case anticipating the noun, as αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος δῖογενὴς Πηλῆος υἱὸς πόδας ὠκὺς Ἀχιλλεύς *but he kept raging as he sat beside the ships, did the Zeus-born son of Peleus, the swift-footed Achilles.*

1034. With the adjective or participle it is often used as a substantive, as τὸ πλεῖον *the greater part*, τὰ κακά *these calamities, such calamities* (1027).

1035. It is also used with the neuter accusative, singular or plural, of the adjective as an adverb, as τὰ πρῶτα *at first* (780–781).

1036. On the other hand, the masculine or feminine with an adverb may be used substantively.

1037. Nouns with a possessive pronoun take the article only when they refer to a definite individual, as τὸ σὸν μένος *this anger of yours.*

1038. It usually has a demonstrative force, and its absence does not mark a noun as indefinite, as μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος *sing, goddess, the wrath of the son of Peleus, Achilles.*

1039. The Personal Pronouns. — The nominative of the personal pronouns is used mainly for emphasis and contrast, as σὺ δὲ σύνθεο *but do you consider.* If the subject is unemphatic, the pronoun is usually omitted, as ὣς ἔφατο *thus he spoke* (761).

1040. The oblique cases of the third personal pronoun are anaphoric, that is, they have an antecedent previously expressed

to which they refer, when unaccented; but when they are accented they have their original reflexive use, as *ἀπὸ ἕο κάββαλεν υἱόν she hurled her son from her*, *καί οἱ πείθονται Ἀχαιοί and the Achaeans trust in him.*

1041. Demonstrative Pronouns. — The demonstrative pronouns are thus distinguished:

1) (ἐ)κεῖνος, η, ο is used of something remote from the speaker.

2) ὁ, ἡ, τό differs from οὗτος, (ἐ)κεῖνος, ὅδε, etc., in that it usually marks a contrast in objects, but does not distinguish them as near and far, present and absent, etc.

3) The compounds of ὁ, ἡ, τό are used of something near the speaker, or of something associated with him.

4) οὗτος is used of something which has been mentioned already, or else of something of particular interest or concern to the second person.

5) ὁ, ἡ, τό in addition to being employed as a relative and as a personal pronoun is used to mark a contrast.

6) αὐτός in all its cases regularly means *self*, but at times may mean *same;* it is regularly intensive and is used especially to contrast a man or an object with other less important details, as clothing, weapons, and appurtenances of various kinds.

1042. Possessive Pronouns. — The possessive pronouns are as a rule equivalent to the possessive genitive of the personal pronoun, as *παῖς ἐμός = παῖς ἐμοῦ my child.*

1043. The Interrogative Pronouns. — The interrogative *τίς, τί who? which? what?* may be either substantive or adjective, and may be used in either direct or indirect questions.

1044. The Indefinite Pronoun. — The indefinite *τις, τι some (one), something, any (one), anything* may be either substantive or adjective, but is sometimes almost the equivalent of the English indefinite article, *a(n)*, as *τινὰ μάντιν ἐρείομεν let us ask a seer.*

1045. Relative Pronouns. — A relative agrees with its antecedent in gender and number, but its case depends upon the construction of the clause in which it stands, as *μῆνιν ἄειδε, ἣ ἄλγε' ἔθηκεν sing the wrath which caused woes.*

1046. The antecedent of the relative may be omitted when it can easily be supplied from the context, especially when it is indefinite, as λώιόν ἐστι δῶρ' ἀποαιρεῖσθαι, ὅστις σέθεν ἀντίον εἴπῃ *it is better to take away the gifts (of that man) whoever speaks against you.*

1047. The antecedent is sometimes attracted into the relative clause. It then agrees in case with the relative.

PREPOSITIONS

1048. Most prepositions were originally adverbs (chiefly local), and are often so employed in Homer (without case), as ἐν δέ *but therein*, ὑπό *below*, παρά *by his side.*

1049. They are used both with nouns and verbs, but are often separated from the words they modify, sometimes following them. This separation in the case of verbs has been incorrectly named *tmesis* (τμῆσις *cutting*), as κρατερὸν ἐπὶ μῦθον ἔτελλεν *and he enjoined a stern command* (*upon him*), where ἐπί is to be taken with ἔτελλεν as part of the verbal idea, καὶ ἐπὶ κνέφας ἦλθεν *and darkness came on*, where ἐπί must be joined with ἦλθεν.

1050. Dissyllabic prepositions regularly have the accent on the ultima, but in two cases they take the accent on the penult:

1) When they follow the word modified (with the exception of ἀμφίς, ἀνά, ἀντί, διά), as ᾧ ἔπι πολλὰ μόγησα *for which I underwent great toil*, θῖν' ἔφ' ἁλός *upon the shore of the sea.*

2) When a preposition stands for itself compounded with a verb, as ἔνι, ἔπι, μέτα, πάρα, πέρι (all compounded with εἰμί), and ἄνα for the imperative of ἀνίστημι *stand up! up!*

1051. Prepositions are used with the genitive, dative, and accusative cases; some are used with all three cases, some with only two, and some with only one.

1052. They are used to emphasize or to define more clearly certain case relations. Of course the prepositions do not "govern" these cases, but the cases take the prepositions.

1053. The genitive with prepositions primarily denotes that *from* which something proceeds, the dative that *in* or *by* which

something is or is done, the accusative that *toward, over, along,* or *upon* which motion occurs.

1054. The primary relations expressed by prepositions are those of *place* and *time,* but they may express *cause, origin, agency, condition, purpose,* and various other relations.

1055. Prepositions are used in forming compound verbs, many of which, particularly those compounded with ἐν, ἐπί, and σύν, are construed with the dative.

1056. With the genitive alone are used the following:

ἀντί instead of
ἀπό off, from, away from
ἐκ (ἐξ) out of, from
πρό before

1057. And the following, known as *improper* prepositions:

ἄγχι near, close
ἄνευ without
ἄντα, ἀντίον opposite, facing
ἀντικρύ straight to
ὄπιθε(ν) (from) behind
ὄπιθεν behind
ἕνεκα (εἵνεκα) on account of
ἔκητι by will of
ἐκτός without
ἐντός within
μεσηγύς between
μέσφα until
νόσφι(ν) apart from
πάλιν back from
πάροιθε(ν) before, in front of
πρόσθε(ν) before
τῆλε far (from)
τηλόθι far (from)

together with several others not so common.

1058. With the dative alone are used: ἐν(ί), εἰν *in,* and σύν (ξύν) *with.*

1059. With the accusative alone are used εἰς (ἐς) *into, to,* -δε *to.*

1060. With the genitive and accusative are used: διά *through on account of,* ὑπέρ *over, on behalf of,* and κατά *down* (*through*).

1061. The following are used with the genitive, dative, and accusative:

ἀμφί around, about, on both sides.
ἀνά (up)on, up through, along.
ἐπί (up)on, to, toward, against.
μετά with, after.
παρά beside, to the side of, from beside.
περί around, concerning.
πρός toward, with reference to.
ὑπό under, by means of.

SYNTAX OF THE VERB

1062. A transitive verb is one whose action *passes over* to an object in the accusative, as μῆνιν ἄειδε *sing the wrath*, ἐλίσσετο Ἀχαιούς *he kept entreating the Achaeans*.

1063. An intransitive verb is one whose action does not pass over to an object, as ἦλθε *he came*.

1064. In verbs with both first and second tenses (first aorist, second aorist, first perfect, second perfect, etc.), the first tense is usually transitive (often causative, 1069), the second intransitive.

1065. The active voice denotes the subject as acting, as νοῦσον ἀνὰ στρατὸν ὦρσε *he kindled a plague up through the camp*.

1066. The passive voice denotes the subject as being acted upon, as Διὸς δ' ἐτελείετο βουλή *but the will of Zeus was being accomplished*.

1067. The middle voice denotes the subject as acting reflexively:

1) *upon itself*, as πείθομαι *I persuade myself* (*obey*), φαίνομαι *I show myself* (*appear*).

2) *for itself*, as καλέομαι *I call for myself, summon*.

3) *upon something belonging to itself, or in which it has a special interest*, as λύομαι *I loose my own, ransom*.

1068. It is often difficult to distinguish in translation between the active and middle, but the action of the middle always has some reference, either direct or indirect, to the subject, and the subject has an interest in, or is affected by the action.

1069. Some verbs are used at times in a *causative* sense, that is, the subject causes something to be done by another, as ἂν δ' αὐτὴν Χρῡσηΐδα βήσομεν *let us cause Chryseïs to go on board* (864).

1070. Sometimes the present tense indicates that an action is only attempted; this is called the *conative* present, as ἀρνύμενος *striving to win*.

1071. When an active verb which takes two accusatives (1020) becomes passive, the accusative of the *thing* is retained, while the accusative of the *person* becomes the subject, as ἀναιδείην ἐπιειμένε *O thou clothed in shamelessness!*

1072. The tenses denote *time* of action and *kind* of action.

1073. The time of action is indicated by the tenses only in the indicative.

1074. The present is denoted by the present tense, and by the perfect.

1075. The past is denoted by the imperfect, aorist, and pluperfect. The future is denoted by the future and the future perfect.

1076. Continued or repeated action is denoted by the present, the imperfect, and (occasionally) the future.

1077. Completed action denoting a permanent state is indicated by the perfect, pluperfect, and future perfect.

1078. Action that simply takes place is indicated by the aorist and (sometimes) the future.

1079. The imperfect denotes the continuance of action in past time, customary or repeated action, as ἔλυον, *I loosed, was loosing, kept loosing, was accustomed to loose.*

1080. The aorist indicative denotes the simple occurrence of an action in past time, as ἔλῡσα *I loosed, did loose.*

1081. *Inceptive aorist:* The aorist of verbs denoting a state or a condition, or continued action, usually denotes the entrance into the state, or the beginning of the action, as ἐδάκρῡσε *he fell to weeping.*

1082. The aorist is often used to express a general truth. It is then called a *gnomic* aorist, and is considered a primary tense, as ὅς κε θεοῖς ἐπιπείθηται, μάλα τ' ἔκλυον αὐτοῦ *whoever obeys the gods, him they especially hear.*

1083. The future ordinarily denotes that an action will take place later; but may express desire or a command.

1084. The perfect regularly denotes a state or a condition (usually as the result of completed action), and should be translated by the present, as προβέβουλα *I prefer*, ἀμφιβέβηκας (*who*) *dost protect.*

Moods

1085. The adverbs ἄν and κέ(ν) are often used to qualify the meaning of the moods; they are used in two ways:

1) In independent clauses they are used with the subjunctive, the optative, and with the past and future tenses of the indicative; and also with the participle and infinitive, when they represent the independent indicative and optative.

2) In dependent clauses, usually with the subjunctive.

1086. These adverbs usually give a touch of indefiniteness to the clause in which they stand. They have no exact equivalent in English. When they appear in the conclusion of conditional sentences, they are usually translated by *could*, or *would*, in English.

1087. The subjunctive with these adverbs is used almost the same as the future indicative, or the potential optative (1105).

1088. They are used in simple sentences and in the apodosis (conclusion) of complex sentences to express limitation by circumstances or conditions.

1089. They are regularly found in final clauses referring to the future.

1090. They are usually found in conditional clauses in the optative and in the subjunctive, when the governing verb is future, or in a mood which implies futurity.

1091. They are not ordinarily used in conditional, relative, and temporal clauses with the subjunctive in comparisons and similes, or when they refer to events which occur repeatedly or at an indefinite time, or when they refer to sayings which have a general application.

The Moods in Simple Sentences

The Independent Indicative without ἄν or κέ(ν)

1092. Without ἄν or κέ(ν) the indicative mood simply states a fact, either positively or negatively, asks a question, or makes an exclamation.

1093. An unattainable wish which refers to the present or to the past is expressed by a past tense of the indicative with αἴθε (εἴθε), or εἰ γάρ; the negative is μή.

1094. To express an unattainable wish, ὤφελον *ought* is used with the present infinitive to denote present time and continued past action, or with the aorist infinitive to denote past time.

The Independent Indicative with ἄν or κέ(ν)

1095. The aorist (and sometimes the imperfect) indicative is used with ἄν or κέ(ν) to denote past possibility, probability, necessity, or a cautious statement.

1096. The past tenses of the indicative may be used with ἄν or κέ(ν) to denote unreality.

1097. ἄν or κέ(ν) may be used with the future indicative with a conditional or limiting meaning.

The Independent Subjunctive without ἄν or κέ(ν)

1098. The subjunctive without ἄν or κέ(ν) is used in the first person, present and aorist, to express a desire or a request (hortatory subjunctive), as τινὰ μάντιν ἐρείομεν *let us ask some seer.*

1099. The aorist subjunctive is used in the second and third persons (and sometimes in the first) with μή in prohibitions, as μή σε κιχήω *let me not come upon you.*

1100. The present and aorist subjunctive are used in the first person (rarely in the third) in deliberative questions as to what may be done advantageously or with propriety.

1101. The subjunctive is frequently used as nearly the equivalent of the future indicative, and refers to some future event. It is usually qualified by ἄν or κέ(ν), and the negative is οὐ.

The Independent Optative without ἄν or κέ(ν)

1102. The independent optative without ἄν or κέ(ν) is used to express a wish that something may happen, as ὑμῖν θεοὶ δοῖεν *may the gods grant to you.*

1103 The potential optative (1105), which regularly takes ἄν or κέ(ν), is occasionally found without either.

1104. The optative is employed at times to express a command, a request, or an exhortation, being practically equivalent to the imperative.

The Independent Optative with ἄν or κέ(ν)

1105. With ἄν or κέ(ν) the optative is used to express a future action as dependent upon circumstances or conditions. This is called the *potential* optative, and is usually to be translated by *might, could, would*, etc.

The Imperative

1106. The imperative expresses a command, or a request; the negative is μή.

The Infinitive

1107. 1) The only tenses which occur in the infinitive are the present, future, aorist, perfect, and future perfect. The middle and passive differ in form in the aorist only.

2) In the subjunctive, optative, imperative, and infinitive, the tenses do not of themselves indicate time.

3) The present in these moods denotes an action simply as continued.

4) The aorist denotes an action simply as brought to pass.

5) The perfect denotes an action simply as completed.

6) The subject of an infinitive is usually in the accusative, but may be omitted when it is the subject of the leading verb, or its direct or indirect object.

7) The infinitive may be the subject of a verb, especially an impersonal one, or ἐστί(ν).

8) It may be the object of a verb, especially verbs indicating *wish, command, advice, consent, attempt*, and the like.

9) The infinitive may depend upon adjectives or substantives, especially those denoting *ability, fitness, willingness*, or have a similar meaning to verbs which take the infinitive (1107, 7).

10) The infinitive also may express purpose; the negative is μή.

11) The infinitive is used also to express a command with the nominative of the second person, or with the accusative of the third person for the subject if expressed; the subject may be omitted. In this usage it is the equivalent of the imperative.

The Participle

1108. The participle has only the present, future, aorist, perfect, and future perfect tenses. It is used attributively as an

adjective to modify a noun, or the noun may be omitted and the participle (usually with the pronoun, ὁ, ἥ, τό) may be used as a substantive. Such participles usually indicate time present, past, or future relatively to the time of the main verb.

NOTE 1. — The aorist participle may denote time contemporaneous with the action of the main verb, as μειδήσᾱσα ἐδέξατο κύπελλον *she took the cup with a smile.*

NOTE 2. — On the other hand, the present participle may express time previous to the action of the main verb, as Χρῡσηΐδα εἶσεν ἄγων *leading Chryseïs on board he seated her.*

1109. The participle may express:

1) Time, as τοῖσι δ' ἀνιστάμενος μετέφη Ἀχιλλεύς *when he had risen among them Achilles addressed them.*

2) Cause, as ἄμφω φιλέουσα *because she loved them both.*

3) Manner or means.

4) Condition.

5) Purpose or desire (usually the future participle), as λῡσόμενος θύγατρα *(desiring) to ransom his own daughter;* μαχησόμενος *(desiring) to fight, for the purpose of fighting.*

6) Concession, as ἀλόχῳ περ ἐούσῃ *even though you are my wife.*

7) Attendant circumstance.

1110. The Greek often employs a participle where we should use a relative clause, as θεοὶ Ὀλύμπια δώματ' ἔχοντες *the gods who have Olympian homes.*

1111. A noun and a participle, not closely connected grammatically with the rest of the sentence, may stand by themselves in the genitive in the construction known as the *genitive absolute.* See 994.

1112. This construction arose from the use of the genitive modified by a participle, where the genitive was dependent upon some word in the main construction of the sentence, and many cases are on the border line between the absolute and the dependent constructions.

COMPOUND SENTENCES

1113. Asyndeton, or the omission of conjunctions between independent elements of a sentence, is often used to mark lively and rapid descriptions.

1114. **Parataxis,** or coördination, was often employed where one would expect a subordinate construction. 1028, note.

SUBORDINATE CONSTRUCTIONS

Purpose Clauses

1115. Clauses which denote purpose or final clauses are introduced by the final particles ὡς, ὅπ(π)ως, ἵνα, ὄφρα, ἕως; the negative is μή.

1116. Purpose clauses take the subjunctive after primary (816) tenses, the optative (occasionally the subjunctive) after secondary tenses.

1117. The subjunctive sometimes takes ἄν or κέ(ν), especially with ὡς, ὅπ(π)ως, and ὄφρα.

Object Clauses

1118. The two main types of object clauses are:

1) Object clauses with verbs of effort.

2) Object clauses with verbs of fear.

1119. ὅπ(π)ως (sometimes ὡς and ἵνα) is used to introduce object clauses with verbs of effort. These clauses take the future indicative after both primary and secondary tenses (816). The negative is μή.

1120. With verbs of effort object clauses may take the construction of purpose clauses, with ὅπ(π)ως and the subjunctive or optative.

1121. With verbs of caution negative object clauses take the construction of clauses with verbs of effort or with verbs of fear.

1122. With verbs of effort, object clauses may take the subjunctive with ἄν after ὅπ(π)ως, and sometimes after ὡς.

1123. With verbs meaning *to consider, plan, try,* the subjunctive with or without κέ(ν), or the optative is used. These object clauses do not take the future indicative.

1124. The subjunctive, optative, or the future indicative, with ὅπ(π)ως (ὅπ(π)ως μή in the negative) may follow verbs of will or desire, instead of the infinitive which is the usual construction after these verbs.

Object Clauses after Verbs of Fear

1125. With verbs of fear, which refer to the future, object clauses have the subjunctive after primary tenses, and the optative (sometimes the subjunctive) after secondary tenses (816).

1126. With μή or ὅπ(π)ως μή, the subjunctive or optative may be used to indicate a possible object of fear. The aorist subjunctive may refer to past time, as δέδοικα μή σε παρείπῃ *I fear lest she has beguiled you.*

1127. The indicative with μή (μὴ οὐ in the negative) is used to express fear which refers to the present or past time. The aorist is employed in this construction.

Causal Clauses

1128. Causal clauses are introduced by ὅτι, ἐπεί, ἐπειδή, ὅτε, ὅ, ὅ τε, ὁπ(π)ότε, οὕνεκα, ὡς, and εὖτε.

1129. Causal clauses which denote a fact regularly have the indicative after both primary and secondary tenses.

1130. Causal clauses which denote an alleged or a supposed reason have the optative after secondary tenses.

Result Clauses (Consecutive Clauses)

1131. Clauses of result are introduced by various words, some of the most common being ὥστε, ὡς, οἷος, ὅσ(σ)ος.

1132. These clauses may employ either the infinitive or the finite verb:

1) The infinitive is used to indicate an anticipated, natural, or possible result; the negative is μή.

2) When the finite verb is used, any form of the simple sentence may be employed. The indicative (especially in the aorist) is the form most commonly used, denoting the actual result of the action of the principal verb; the negative is οὐ.

Conditional Clauses

1133. A conditional sentence regularly consists of two principal elements:

1) The condition, denoting a supposed or assumed (*if*) case, called the *protasis.*

2) The conclusion, denoting what follows if the condition is realized, called the *apodosis*.

1134. εἰ and αἰ are used to introduce conditional clauses, in the indicative and optative.

1135. εἰ ἄν, εἴ (αἴ) κε(ν), ἤν are used to introduce conditional clauses in the subjunctive.

1136. In the conclusion ἄν or κέ(ν) is employed with the optative to indicate possibility, and with the past tenses of the indicative to indicate the unfulfillment of the condition, or repetition.

1137. The negative of the condition is μή; of the conclusion it is οὐ when the conclusion is considered a fact if the condition be true.

1138. Present unreal conditional sentences have εἰ with the optative in the condition, and ἄν with the optative in the conclusion.

1139. Past unreal conditional sentences have the aorist or imperfect indicative in the condition, and in the conclusion either the aorist or imperfect indicative with ἄν or κέ(ν), or the present or aorist optative with ἄν or κέ(ν). The imperfect of unreal conditions represents past time.

1140. More vivid future conditions have:

1) εἰ ἄν, ἤν with the subjunctive in the condition, and in the conclusion either the future indicative or some other form referring to future time.

2) The subjunctive with κέ(ν) in both condition and conclusion.

3) (Rarely) εἰ (αἴ), κε(ν) with the future in the condition.

1141. Less vivid future conditions have εἴ κε(ν), εἰ ἄν, with the optative in the condition, and in the conclusion may have the present indicative, the simple future indicative, the future indicative with κέ(ν), the hortatory subjunctive, the subjunctive with ἄν or κέ(ν), or the optative, with the same force as the optative with ἄν or κέ(ν).

1142. Present general conditions have ἄν (ἤν) with the subjunctive in the condition, and the present indicative or its equivalent in the conclusion.

1143. Past general conditions have εἰ with the optative in the condition, and the imperfect indicative or its equivalent in the conclusion.

1144. Ordinary relative clauses, which define more closely a definite antecedent, have the constructions of other simple sentences, except κέ(ν) or ἄν may be used with the future.

1145. Relative clauses of purpose have the subjunctive (usually with κέ(ν)) after primary tenses, and the optative after secondary tenses, although the future indicative may be used.

1146. More vivid future conditional relative clauses have the subjunctive, usually with ἄν or κέ(ν), and sometimes the future with ἄν or κέ(ν).

1147. Less vivid future conditional relative clauses have the optative with ἄν or κέ(ν) in the main clause, and sometimes have ἄν or κέ(ν) with the optative in the relative clause.

1148. Present generalizing relative clauses usually have ἄν or κέ(ν) with the subjunctive in the relative clause, or the present indicative or an equivalent in the main clause.

1149. Past generalizing relative clauses have the optative in the relative clause, and the imperfect indicative or its equivalent in the main clause.

Temporal Clauses

1150. Temporal clauses are introduced by the temporal conjunctions ὅτε, ὁπ(π)ότε, ἕως, εὖτε, ἧμος, ὅπ(π)ως, ὄφρα; ἐπεί, ἐπειδή, ἐξ (ἀφ᾽) οὗ; εἰς ὅτε (κέ(ν)), εἰς ὅ (κέ(ν)).

1151. Temporal clauses which refer to the future or to indefinite present time have the subjunctive with ἄν or κέ(ν).

1152. Temporal clauses which refer to future time have ἄν or κέ(ν) with the optative in the temporal clause, and may have the future indicative, or the subjunctive with ἄν or κέ(ν) in the main clause.

Indirect Questions

1153. Indirect questions keep the mood and tense of direct questions, after primary tenses (the indicative, the past indicative with ἄν, the deliberative subjunctive, or the potential optative with

ἄν or κέ(ν)). After secondary tenses they may keep the mood and tense of direct questions, but generally change to the optative.

Indirect Discourse

1154. The kind of the leading verb or expression in a sentence involving indirect discourse determines the construction:

1) Verbs of saying have either the infinitive or a ὅτι (ὡς) clause.

2) Verbs of thinking and believing usually take the infinitive.

3) Verbs of knowing, learning, perceiving, hearing, showing, and the like, usually have the participle, but may have a ὅτι (ὡς) clause.

1155. Clauses in indirect discourse introduced by ὅτι or ὡς, after primary tenses keep the mood and tense of the direct form unchanged.

1156. Indicatives and subjunctives without ἄν or κέ(ν) usually become optative after secondary tenses, but may remain unchanged.

1157. Subordinate verbs after primary tenses keep their original mood and tense.

1158. The optative is not employed in indirect discourse except in indirect questions (1153). After both primary and secondary tenses in principal clauses, the same past tense is used that would have been employed in an independent clause, from the speaker's point of view. After the secondary tenses the future is generally represented by ἔμελλον with the infinitive.

IV. PROSODY

Rules of Quantity, the Hexameter

1159. Every vowel which has the circumflex accent is long (537).

1160. The vowel of the ultima in every word having the circumflex on the penult is short (545).

1161. If a long penult has the acute accent, then the ultima must be long also.

1162. If the ultima is short and the penult has the acute accent, then the penult must be short also.

1163. If the antepenult has the accent, the vowel of the ultima must be short (544).

1164. Exceptions to these rules are to be found only in the cases of the diphthongs *αι* and *οι*, when final, which are then considered short (except in the optative and *οἶκοι*) for the purpose of accent but must be counted long when marking the feet of the verse (547).

1165. Apparent exceptions to these rules are to be found in the case of certain classes of compounds, as *οὔτε*, *μήτε*, *οὔτις*, *μήτις*, *ἥδε*, *οἵδε*, *αἵδε*, *τοῦσδε*, *τᾶσδε*, etc., where the primary form is accented without considering the following enclitic as an integral part of the word.

1166. Most exceptions to the rules of quantity are only apparent.

1167. If an apparently short final syllable stands where a long one is expected, it is probable that:

1) The pause of the caesura (1185) or diaeresis (1188) fills out the time required for the foot, allowing the same freedom as at the end of a verse, or

2) The following word has lost an initial *ϝ*, making the preceding syllable long by position. For various forms of *metrical lengthening*, see 525, 566, 571, 1168.

1168. Metrical Lengthening. — Syllables containing a short vowel, followed by a single consonant, or by another vowel, are lengthened under the verse ictus (1183). Compare 525, 566, 571, 1167.

Special Rules for Determining the Length of Syllables by their Position in Hexameter

1169. If a long syllable is followed by a short, then the next syllable must be short also.

1170. If a short syllable is followed by a long, then the preceding syllable must be short also.

1171. The first syllable of each foot must be long, and is to be given slightly more stress than the other half of the foot (1183).

1172. When a word ends in a short vowel (and sometimes the diphthongs αι and οι), and the next word begins with a vowel, the final vowel of the first word is regularly elided (575).

1173. When a word ends in a long vowel or a diphthong and the next word begins with a vowel, the long final vowel or diphthong is regularly shortened.

NOTE. — Sometimes a long vowel or diphthong is shortened when followed by a vowel within the same word.

1174. If a word ends in a short vowel and the next word originally began with vau (ϝ), elision ordinarily does not take place (580), but may, as ἐὺ δ' οἴκαδε = ἐὺ δ' ϝοίκαδε.

1175. If a word ends in a long vowel or a diphthong and the next word originally began with a vau (ϝ), the long final vowel or diphthong ordinarily remains long.

1176. If a word ends in a long vowel or a diphthong and has the verse-accent on it, the long vowel or diphthong may remain long, even though the next word begins with a vowel. Cf. 1168.

1177. When a word ending in a vowel is followed by a word beginning with a vowel, the result is *hiatus*. Hiatus is ordinarily avoided in poetry either 1) by elision; 2) by the use of movable consonants, 561–563; 3) by the shortening of a final long vowel or diphthong, 1173; 4) by crasis or synizesis, 586–587.

1178. Hiatus may be allowed 1) when there is a distinct pause in sense (diaeresis or caesura 1185–1189) between the vowels which produce it; 2) when the verse-accent (ictus) falls on the long vowel or diphthong which is followed by another vowel; 3) when elision has already taken place; 4) after ι or υ; 5) when a long vowel or diphthong is shortened (weak or improper hiatus).

1179. The metre of the Homeric poems is the *dactylic* (sometimes called the *heroic*) hexameter, the most common of all Greek verse.

1180. There are six feet to the verse, the first five being either *dactyls* (that is, one long followed by two shorts — ∪ ∪), or its equivalent, the *spondee* (that is, two longs — —). The sixth foot is always a spondee.

1181. In dactylic hexameter the ictus (verse accent) is always on the first syllable of each foot (1183).

1182. The fifth foot is usually a dactyl, only about one verse in twenty having a spondee in this place, which gives the verse a movement slower than usual. It is then called a *spondaic* verse.

1183. In each foot one part is distinguished from the other by a slight stress of voice, called the *ictus* (1171, 1181).

1184. The final syllable of a verse may be either long or short, but as there is a slight pause here, the final syllable in hexameter is always considered long, making the last foot of the verse always a spondee, 1180.

1185. Whenever a word ends within a foot, it is called *caesura.* If this coincides with a pause in the verse, it is called the caesura of the verse. The caesura is employed with great skill in the Homeric poems to make the verse more melodious and to aid in its recital.

1186. There is almost always a caesura in the third foot. It occurs either after the first syllable of the foot, or else between the two short syllables.

1187. The pause after the first syllable is called the *masculine* caesura, that after the second the *feminine.*

1188. Whenever the end of a word coincides with the end of a foot, it is called *diaeresis.* When this falls with a pause, it is called the diaeresis of the verse.

1189. The most important diaeresis is the one which comes at the end of the fourth foot. From its common employment in pastoral poetry it is called the *bucolic* diaeresis.

1190. For metrical purposes all vowels and syllables of Greek words may be divided into long and short.

1191. The rhythm of Greek verse is based upon the regular succession of long and short syllables.

1192. To obtain facility in reading the verse, a considerable quantity of it should be memorized, special attention being paid to the quantity (that is, twice as much time should be given to each long syllable as to a short), and the pauses should be carefully observed. Although English verse is primarily accentual rather than quantitative, still the memorizing of a few lines of English dactylic hexameter (Longfellow's "Evangeline,"[1] for example, mediocre though it be) will materially aid in getting the swing and the movement of the Greek hexameter.

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[1] This is the forest primaeval, the murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.

GREEK–ENGLISH VOCABULARY

NOTE. — Words preceded by an asterisk (*) are assumed forms; those followed by an asterisk are Attic, analogous to known Homeric forms, but not found in Homer; those followed by a double asterisk (**) are Attic not analogous to Homeric forms; those followed by a dagger (†) are not Epic, or Attic, but are Ionic, or Lyric; those followed by a hyphen (-) are stems (626-630).

A

ἀ-, ἀ-, "*alpha copulative,*" *an inseparable prefix, denoting likeness, union, association with, intensification.*

ἀ(ν), "*alpha privative*"; *see* **ἀν-**.

ἅ (**ὅς, ἥ, ὅ**).

ἄαπτος, ον untouchable, invincible.

ἄγαγε (**ἄγω**) = **ἤγαγε** (*337*).

ἀγαθός, ή, όν good, noble, brave, useful, advantageous.

Ἀγαμέμνων, ωνος, ὁ Agamemnon, *king of Mycenae, brother of Helen's husband, Menelaus, and commander in chief of the allied Greek military expedition against Troy.*

ἀγάν-νιφος, η, ον snow-clad, very snowy.

ἄγγελος, ου, ὁ messenger, courier.

ἄγε, ἄγετε (**ἄγω**), *pres. act. imperat., used as interject.*, up! come! go! go to!

ἀγείρομεν (**ἀγείρω**), *vs. 142* = **ἀγείρωμεν** (*800*), *aor. subjunct.*

ἀγείρω (**ἀγερ-**), **ἤγειρα, ἀγήγερμαι, ἠγέρθην** collect, assemble, gather.

ἀγέμεν(αι) (**ἄγω**) = **ἄγειν**, *pres. act. inf.*

ἀ-γέραστος, η, ον without a prize of honor, **γέρας**.

ἀγλαός, ή, όν bright, shining, splendid, glorious.

ἀ-γνο(ι)έ-ω, ἠγνοίησα fail to notice (observe), be ignorant of (1168).

ἄγοντες (**ἄγω**), *pres. act. particip.*

ἀγορά-ομαι, ἠγορησάμην harangue, address an assembly.

ἀγόρευε (**ἀγορεύω**), *vs. 335* = **ἠγόρευε** (*337*), *imperf.*

ἀγορ-εύ-ω, ἀγορεύσω, ἠγόρευσα speak, say, tell, harangue, address an assembly.

ἀγορή, ῆς, ἡ assemblage, assembly, meeting (place), gathering, harangue.

ἀγορήνδε (**ἀγορήν, -δε**, 788, 4) to the assembly.

ἀγορήσατο (**ἀγοράομαι**) = **ἠγορήσατο** (*337*).

ἀγορητής, ᾶο, ὁ orator, addresser of an assembly.

ἄγχι near, close (by), at hand.

ἄγ-ω, ἄξω, ἤγαγον, ἦχα**, **ἦγμαι***, **ἤχθην*** lead, drive, conduct, bring.

ἀ-δάκρῡτος, η, ον tearless.

ἀεί *see* **αἰεί**.

ἄειδε (**ἀείδω**), *imperat.*

ἄειδον (**ἀείδω**) = **ἤειδον** (*337*), *imperf.*

ἀείδ-ω, ἀείσω, ἤεισα sing (of), hymn, chant.

ἀ-εικής, ές unseemly, grievous, shameful, unfitting.
ἀ-έκων, ουσα, ον unwilling.
ἄζομαι (ἀγ-) reverence.
ἀζόμενοι (ἄζομαι), *particip.*
ἀ-θάνατος, η, ον deathless, immortal, imperishable (1168).
ἀθέριζον (ἀ-θεριζω) = ἠθέριζον (837), *imperf.*
ἀ-θερίζω (θεριδ-) slight, disregard, despise.
Ἀθηναίη, ης, ἡ = Ἀθήνη.
Ἀθήνη, ης, ἡ Athena, *goddess of war, wisdom, and the arts.*
αἰ (ὁ, ἡ, τό).
αἵ (ὅς, ἥ, ὅ).
αἰ = εἰ if, whether.
Αἴας, αντος, ὁ Ajax, *after Achilles, the mightiest of the Greek warriors.*
Αἰγαίων, ωνος, ὁ Aegaeon, *a sea-divinity.*
Αἰγείδης, āο, ὁ son of Aegeus, *Theseus.*
αἰγί-οχος, η, ον aegis-bearing, aegis-holding.
αἰγλήεις, εσσα, εν bright, shining, gleaming.
αἰγῶν (αἴξ, αἰγός, ὁ, ἡ).
αἰδέομαι (αἰδεσ-), αἰδέσ(σ)ομαι, ᾐδεσ(σ)άμην, ᾔδεσμαι*, ᾐδέσθην reverence.
Ἄιδι (*Ἄις, Ἄιδος, ὁ).
αἴδο-μαι = αἰδέομαι reverence.
αἰδομένω (αἴδομαι), *dual particip.*
αἰεί (αἰέν, ἀεί) (= αἰϝεί) always, EVER, continually, eternally.
αἰέν = αἰεί.
αἴθε, *used to introduce a wish.*
Αἰθιοπεύς, ῆος, ὁ Ethiopian.
αἰθ-οψ, οπος bright, shining, gleaming.
αἷμα, αἵματος, τό blood, gore.
αἰνός, ή, όν dread(ful), terrible, awful, painful, sorrowful.
ἀινότατος, η, ον (αἰνός, ή, όν), *superl.*
αἰνῶς terribly, dreadfully, awfully.
αἴξ, αἰγός, ὁ, ἡ goat.
αἱρέω (αἱρε-, ἑλ-), αἱρήσω, ἕελον (εἷλο 584–585), **ἥρηκα*, ἥρημαι*, ἠρέθη** take, seize, deprive; *mid.*, choos take for oneself.
***Ἄις, Ἄιδος, ὁ** Hades, *god of th lower world.*
αἶσα, ης, ἡ fate, lot, portion.
αἴτιος, η, ον blamable, to blame guilty, accountable, responsible.
αἰχμητής, āο, ὁ spearman, warrior.
αἶψα immediately, straightway quickly.
ἀκέων, ουσα, ον silent, in silence being silent, quiet.
ἀκουέμεν(αι) (ἀκούω), *infin.*
ἄκουσα (ἀκούω) = ἤκουσα (837).
ἀκού-ω, ἀκούσομαι, ἤκουσα, ἀκήκοα* ἤκουσμαι*, ἠκούσθην* hear(ken).
ἄκρος, η, ον sharp, high, utter.
ἀκρότατος, η, ον (ἄκρος, η, ον), *superl.*
ἅλα (ἅλς, ἁλός, ὁ, ἡ), *acc.*
ἅλαδε = ἅλα-δε (788, 4) to the sea.
ἄλγος, εος, τό grief, pain, woe, trouble.
ἀλεγίζω (ἀλεγιδ-) care, reck, consider, regard, worry.
ἀλεξέμεν(αι) (ἀλέξω), *infin.*
ἀλέξω (ἀλεξ-, ἀλεξε-, ἀλεκ-, ἀλκ-), ἀλεξήσω, ἠλέξησα (ἄλαλκον) ward off, defend, protect.
ἅλιος, η, ον of the sea, briny, salty, marine.
ἀλλά but, moreover.
ἄλλῃ elsewhere.
ἅλλομαι (σαλ-, = ἁλ-, 603–604), ἀλέομαι*, ἠλάμην (ἅλμην) jump, leap, bound.
ἄλλος, η, ο other, another.
ἄλλο-τε at another time.
ἁλός (ἅλς, ἁλός, ὁ, ἡ).

ἄ-λοχος (*cf.* λέχος), **ου, ἡ** wife, spouse.

ἅλς, ἁλός, ὁ, ἡ sea, brine.

ἅλτο (ἄλλομαι), *2d aor.* (*798*).

ἅμα at the same time, together with.

ἀ-μβρόσιος, η, ον ambrosial, deathless, immortal, divine, heavenly.

ἀμειβόμεναι (*ἀμείβω*), *fem. plur. particip.*

ἀμείβ-ω, ἀμείψω, ἤμειψα, ἠμείφθην* (ex)change; *mid.*, reply, answer.

ἀμείνων, ον (**ἀγαθός, ή, όν**), *comparat.*, better, braver, superior, preferable.

ἄμμε (*ἐγώ*), *acc. plur.*

ἄμμι(ν) (*ἐγώ*), *dat. plur.*

ἀ-μῦμων, ον blameless, noble.

ἀμῦναι (*ἀμύνω*), *aor. act. infin.*

ἄμῦνον (*ἀμύνω*), *aor. act. imperat.*

ἀμῦνω (**ἀμυν-**), **ἀμυνέω***, **ἤμῦνα** ward off, defend, protect, avert.

ἀμύξεις (*ἀμύσσω*).

ἀμύσσω (**ἀμυχ-**), **ἀμύξω, ἤμυξα*** (**ἠμυξάμην**) gnaw, tear, bite, scratch.

ἀμφ-ηρεφής, ές covered at both ends.

ἀμφί, *adv.*, *and prep. with gen.*, *dat.*, *and acc.*, about, around; *adv.*, around, about, on both sides; *with gen.*, around, about, concerning, for (the sake of); *with dat.*, around, about, because of, concerning, at, by; *with acc.*, around, about.

ἀμφι-βαίνω (**βαν-, βα-**), **ἀμφιβήσω** (**ἀμφιβήσομαι**), **ἀμφέβησα** (**ἀμφέβην**), **ἀμφιβέβηκα, ἀμφιβέβαμαι***, **ἀμφεβάθην*** surround, go (a)round, protect.

ἀμφιβέβηκας (*ἀμφιβαίνω*), *perf.*

ἀμφι-γυήεις, εσσα, εν wobbly-kneed, bow-legged, bandy-legged; *possibly* skillful, ambidexterous.

ἀμφι-κύπελλον, ου, τό double cup, goblet; *it may be turned upside down, the bottom forming another receptacle.*

ἀμφι-μέλᾱς, αινα, αν black all round, very black.

ἄμφω, οιιν, *dual*, both.

ἄν = **κέ(ν)** (1085–1091).

ἄν, vs. 143, = *ἀνά.*

ἀν- (**ἀ-** *before consonants*), "*alpha privative*," *an inseparable adverb and preposition*, not, un-, dis-, -less, without.

ἀνά (**ἄν**), *adv.*, *and prep. with gen.*, *dat.*, *and acc.*, (up)on, along, up through, thereon, high on; *adv.*, (up)on, thereon; *with dat.*, (up)on, along; *with acc.*, through(out), up through.

ἀνα-βαίνω (**βαν-, βα-**), **ἀναβήσω** (**ἀναβήσομαι**), **ἀνέβησα** (**ἀνέβην**), **ἀναβέβηκα, ἀναβέβαμαι***, **ἀνεβάθην*** go up, ascend.

ἀναβάντες, ἀναβάς (*ἀναβαίνω*), *aor. act. participp.*

ἀνάγοντο (*ἀνάγω*) = *ἀνήγοντο* (*837*), *imperf.*

ἀν-άγ-ω, ἀνάξω, ἀνήγαγον, ἀνῆχα**, **ἀνῆγμαι***, **ἀνήχθην*** lead forth, set out, go forth, drive, carry.

ἀνα-δῦ-ω, ἀναδύσω, ἀνέδῡσα (**ἀνέδῡν**), **ἀναδέδυκα, ἀναδέδυμαι***, **ἀνεδύθην*** rise, emerge, "dive up," plunge up.

ἀνα-θηλέ-ω, ἀναθηλήσω, ἀνεθήλησα† sprout, bloom (forth, anew), bud (again), blossom.

ἀν-αιδείη, ης, ἡ shamelessness.

ἀν-αιδής, ές shameless, unfeeling.

ἀνᾱΐξᾱς (*ἀνᾱΐσσω*), *aor. act. particip.*

ἀν-αιρέω (**αἱρε-, ἑλ-**), **ἀναιρήσω, ἀνέελον** (**ἀνεῖλον**, 584–585), **ἀνῄρηκα***, **ἀνῄρημαι***, **ἀνῃρέθην*** take up, snatch up, seize.

ἀν-ᾱΐσσω (**ϝαι-ϝικ-**), **ἀνᾱΐξω, ἀνήιξα,**

ἀνηίχθην start up, dart up, spring up.

ἄναξ, ἄνακτος, ὁ king, lord, protector, chief(tain).

ἀν-ά-ποινος, ον unransomed, without a ransom paid.

ἄνασσε, vs. 130 (*ἀνάσσω*), *imperat.*

ἄνασσε(ν), vs. 252, (*ἀνάσσω*) = *ἤνασσε(ν)* (*837*), *imperf.*

ἀνάσσω (**ϝανακ-**), **ἀνάξω, ἤναξα** rule (over), guard, protect.

ἀναστὰς (*ἀνίστημι*), *2d aor. act. particip.*

ἀναστήσειε(ν) (*ἀνίστημι*), *aor. act. optat., caus., 1069.*

ἀνάσχεο (*ἀνέχω*), *2d aor. mid. imperat.*

ἀνασχών (*ἀνέχω*), *2d aor. act. particip.*

ἀνα-φαίνω (**φαν-**), **ἀναφανέω, ἀνέφηνα, ἀναπέφηνα*, ἀναπέφασμαι, ἀνεφάνην** reveal, show (up), manifest.

ἀνδάνω (**σϝαδ-, σϝαδε-**), **ἀδήσω†, εὗαδον** (= **ἕϝαδον**), **ἕᾶδα** please, delight, charm.

ἄνδρα, ἀνδράσι(ν), ἄνδρες, ἀνδρί, ἀνδρῶν (*ἀνήρ*).

ἀνδρο-φόνος, ον man-slaying, murderous.

ἀνέβη (*ἀναβαίνω*).

ἀνέδῡ, ἀνεδύσετο (*ἀναδύω*).

ἀν-εκτός, ή, όν endurable, bearable, tolerable.

ἀνέλοντο (*ἀναιρέω*), *2d aor. mid.*

ἀνελών (*ἀναιρέω*), *2d aor. particip.*

ἄνεμος, ου, ὁ wind, breeze.

ἀνέρας (*ἀνήρ*) (1168, 571).

ἀνέσταν (*ἀνίστημι*), *2d aor. act. indic., 3d plur.*

ἀνέστη (*ἀνίστημι*), *2d aor. act.*

ἀν-έχω (**σεχ-, σχ-**), **ἀνέξω** (**ἀνασχήσω**), **ἀνέσχον** (**ἀνέσχεθον**), **ἀνόχωκα, ἀνέσχημαι*** hold up, raise, endure.

ἀνήρ, ἀνδρός, ὁ (real) man, warrior, hero, *as distinguished from* **ἄνθρωπος** (mere) man (1168, 571).

ἀνθερεών, ῶνος, ὁ chin, beard.

ἄνθρωπος, ου, ὁ (mere) man, *as distinguished from* **ἀνήρ** (real) man, warrior, hero.

ἀνιστάμενος (*ἀνίστημι*), *present particip.*

ἀν-ί-στημι (**στη-, στα-**), **ἀναστήσω, ἀνέστησα** (**ἀνέστην**), **ἀνέστηκα, ἀνέσταμαι*, ἀνεστάθην*** stand (up), set up, raise, (a)rise.

ἀν-ορού-ω*, ἀνώρουσα jump up, spring up, start up.

ἀνστήτην (*ἀνίστημι*) = *ἀνεστήτην* (*837*), *2d aor. dual.*

ἀντ-άξιος, η, ον equivalent, of equal value.

ἄντην openly, before the face.

ἀντιά-ω, ἀντιάσω (**ἀντιάω, ἀντιόω,** 603–604, 945–948), **ἠντίασα** approach, prepare, share, partake, go (come) to meet.

ἀντι-βίην with opposing might, in opposition, antagonistically.

ἀντί-βιος, η, ον opposing, hostile.

ἀντί-θεος, η, ον godlike, equal to the gods, a match for the gods.

ἀντίος, η, ον in opposition, opposing, hostile, facing, meeting, to meet.

ἀντιόωσαν (*ἀντιάω*) = *ἀντιάουσαν* (*945–948*), *pres. particip., fem.*

ἀντι-φέρω (**φερ-, οἰ-, ἐνεκ-**), **ἀντοίσω** bear against, oppose.

ἀνώγ-ω, ἀνώξω, ἤνωξα, ἄνωγα (*for* **ἤνωγα** ? 884) command, order, bid.

ἄξω (*ἄγω*).

ἀπ' = *ἀπό* (*575*).

ἀπ-αμείβ-ω, ἀπαμείψω, ἀπήμειψα, ἀπημείφθην* (ex)change; *mid.*, reply, answer, respond.

ἀπ-άνευθε(ν) apart, away.

ἅ-πᾶς, ἅ-πᾶσα, ἅ-παν all, entire, whole, all together.

ἀπατηλός, ή, όν deceitful, false.

ἀπ-αυράω = **ἀπαϝράω** (**ϝρᾱ-**); *imperf.*, *with aor. meaning* **ἀπηύρων**; **ἀπουρήσω**; *aor. particip.* **ἀπούρᾱς** (= **ἀπόϝρᾱς**) take away, deprive, snatch away.

ἀπεβήσετο (*ἀποβαίνω*) (842).

ἀπεδέξατο (*ἀποδέχομαι*).

ἀπειλέ-ω, ἀπειλήσω, ἠπείλησα threaten, boast, menace.

ἀπεῖπον = *ἀποεῖπον*.

ἀ-πείρων, ον boundless, limitless.

ἀπελῦμαίνοντο (*ἀπολῦμαίνομαι*).

ἀπέλῦσε (*ἀπολύω*).

ἀ-περείσιος, ον boundless, limitless, countless, immeasurable (1168).

ἀπ-έχω (**σεχ-, σχ-**), **ἀφέξω** (**ἀποσχήσω**), **ἀπέσχον** (**ἀπέσχεθον**) hold from.

ἀ-πήμων, ον unharmed, painless, without hurt (damage, pain, sorrow).

ἀπηνής, ές harsh, cruel, rude.

ἀπηύρων (*ἀπαυράω*).

ἀ-πιθέ-ω*, **ἀπιθήσω, ἠπίθησα** disobey, fail to obey, distrust.

ἄπιος, η, ον (*cf.* **ἀπό**) far, distant.

ἀπό *adv., and prep. with gen.*, off, from, away, back.

ἀποαίρεο (*ἀφαιρέω*), *imperat.*

ἀποαιρεῖσθαι (*ἀφαιρέω*), *infin.*

ἀπο-αιρέω = *ἀφαιρεω*.

ἀπο-βαίνω (**βαν-, βα-**), **ἀποβήσω** (**ἀποβήσομαι**), **ἀπέβησα** (**ἀπέβην**), **ἀποβέβηκα, ἀποβέβαμαι***, **ἀπεβάθην*** depart, go away.

ἀπο-δέχ-ομαι, ἀποδέξομαι, ἀπεδεξάμην (**ἀπεδέγμην**), **ἀποδέδεγμαι, ἀπεδέχθην*** receive (from), accept (from).

ἀπο-δί-δωμι (**δω-, δο-**), **ἀποδώσω, ἀπέδωκα, ἀποδέδωκα,*** **ἀποδέδομαι, ἀπεδόθην** give back, restore, return, give away, pay.

ἀποδοῦναι (*ἀποδίδωμι*), *aor. act. infin.*

ἀπο-εῖπον (**ϝεπ-**), *2d aor.*, speak out, deny, refuse.

ἄ-ποινα, ων, τά ransom(s).

ἀπολέσθαι (*ἀπόλλῡμι*), *aor. infin.*

ἀπόλεσ(σ)αν (*ἀπόλλῡμι*) = *ἀπώλεσ(σ)αν* (*337*).

ἀπ-όλλῡμι (**ὀλ-, ὀλε-, ὀλο-**), **ἀπολέσ(σ)ω, ἀπώλεσ(σ)α, ἀπόλωλα** destroy, kill, ruin; *mid.*, perish, die.

Ἀπόλλων, ωνος, ὁ Apollo, *god of light, and patron of music, poetry, and healing* (1168, 571).

ἀπο-λῡμαίνομαι (**λῡμαν-**) purify (oneself), clean(se).

ἀπο-λύ-ω, ἀπολῦσω, ἀπέλῡσα, ἀπολέλυκα*, **ἀπολέλυμαι, ἀπελύθην** loose, set free.

ἀπο-νοστέ-ω*, **ἀπονοστήσω, ἀπενόστησα** return (home), go (home), come.

ἀπο-νόσφι(ν) apart, away (from).

ἀποπαύεο (*ἀποπαύω*), *imperat.*

ἀπο-παύ-ω, ἀποπαύσω, ἀπέπαυσα, ἀποπέπαυκα*, **ἀποπέπαυμαι, ἀπεπαύθην*** cease (from), refrain (from), stop (from), desist, restrain.

ἀπο-στείχω (**στειχ-, στιχ-**), **ἀπέστιχον** depart, step off, march away.

ἀπόστιχε (*ἀποστείχω*), *aor. imperat.*

ἀπο-τίνω (**τει-, τι-, τινϝ-**), **ἀποτίσω, ἀπέτῑσα, ἀποτέτῑκα***, **ἀποτέτῑσμαι***, **ἀπετίσθην*** repay, requite, recompense, atone for.

ἀποτίσομεν (*ἀποτίνω*).

ἀπούρᾱς (*ἀπαυράω*).

ἀ-πρίατος, η, ον unbought, without price, free.

ἅπτω (**ἁφ-**), **ἅψω*** (**ἅψομαι**), **ἧψα,**

ἧμμαι, ἥφθην* touch, lay hold of, attach, attack.

ἀπ-ωθέω (ϝωθ-, ϝωθε-), **ἀπώσω, ἀπέωσα, ἀπέωσμαι*, ἀπεώσθην** shove away, push off, drive away.

ἀπώσει (*ἀπωθέω*).

ἄρ, ἄρα, ῥα naturally, of course, as you know, as you might expect, that is, in effect. *It is not always translatable into English, which has for it no exact equivalent.*

ἀρά-ομαι, ἀρήσομαι, ἠρησάμην, ἤραμαι* pray, curse, invoke.

ἀρ-αρ-ίσκω (**ἀρ-**), **ἦρσα** (**ἤραρον**), **ἄρηρα, ἤρθην** suit, adapt, adjust.

ἀργαλέος, η, ον horrible, terrible, awful, cruel, difficult.

Ἀργεῖος, ου, ὁ Argive, *Greek.*

Ἄργος, εος, τό *Argos, a country and city in Greece.*

ἀργός, ή, όν bright, shining, swift, flashing.

ἀργύρεος, η, ον silver(y), of silver.

ἀργυρό-πεζος, α, ον silvery-footed.

ἀργυρό-τοξος, ον of a silver bow, equipped with a silver bow, silver-bowed (one), *Apollo.*

ἀρείοσι(ν) (*ἀρείων, ον*).

ἀρείων, ον (**ἀγαθός, ή, όν**) *comparat.* (754, 1), better, mightier, braver.

ἀρήγ-ω, ἀρήξω, ἤρηξα help, assist, succor.

ἀρήν, ἀρνός, ὁ, ἡ lamb.

ἀρῆξαι (*ἀρήγω*), *aor. infin.*

ἀρήξειν (*ἀρήγω*), *fut. infin.*

ἀρητήρ, ἤρος, ὁ priest, pray-er.

ἀριστεύς, ῆος, ὁ chief, nobleman, leader.

ἄριστος, η, ον (**ἀγαθός, ή, όν**) *superl.*, best, noblest, bravest, fairest.

ἄρ-νυ-μαι, ἀρέομαι*, ἠρόμην (**ἠράμην**) acquire, win, save, preserve.

ἀρνῶν (*ἀρήν, ἀρνός, ὁ, ἡ*).

ἄρσαντες (*ἀραρίσκω*), *aor. particip.*

ἀρχός, οῦ, ὁ leader, commander, ruler, chief, guide, pilot.

ἄρχ-ω, ἄρξω, ἦρξα, ἦρχα*, ἦργμαι*, ἤρχθην* begin, be first, lead, rule.

ἄ-σβεστος, η, ον inextinguishable.

ἄσσα (*ὅστις, ἥτις, ὅ τι*), *nom. and acc. plur. neut.*

ἆσσον (**ἄγχι**) *comparat.*, nearer, closer.

ἀστεροπητής, ᾶο, ὁ hurler of lightning.

ἀτάρ = **αὐτάρ** (571) but, moreover, on the other hand.

ἀταρτηρός, ή, όν harsh, bitter.

ἀ-τελεύτητος, ον unaccomplished.

ἄτερ apart, away (from), without.

ἄτη, ης, ἡ blind infatuation, folly, ruin, misfortune, hurt.

ἀ-τῑμάζω (**τῑμαδ-**), **ἀτῑμάσω*, ἠτίμασα** dishonor, insult, slight, despise.

ἀ-τῑμά-ω, ἀτῑμήσω, ἠτίμησα, dishonor, insult, slight, despise.

ἄ-τῑμος, ον dishonored, unhonored, despised.

ἀτῑμότατος, η, ον (*ἄτῑμος, ον*), *superlat.*

Ἀτρεΐδης, ᾱο, ὁ son of Atreus, *usually refers to Agamemnon.*

Ἀτρεΐων, ωνος, ὁ son of Atreus, *usually refers to Agamemnon.*

ἀτρύγετος, ον barren? restless? *a word of uncertain meaning.*

αὖ anew, again, a second time, but now.

αὐδά-ω, αὐδήσω*, ηὔδησα speak, say, declare, shout, cry out.

αὐδή, ῆς, ἡ voice, speech, discourse, language, sound, cry.

αὐερύω (= **ἀν-ϝερυω** = **ἀϝ-ϝερυω**: **ϝερυ-, ϝρυ-**), **αὐέρυσα** draw up (the head).

αὖθ', *vs. 370* = *αὖτε* (*575, 582*).

αὖθ' = *αὖθι*

αὖθι here, there, in this (that) place.
αὐτάρ (**ἀτάρ**, 571) but, moreover, on the other hand.
αὖτε anew, again, a second time, but now.
ἀϋτή, ῆς, ἡ battle-cry, war-whoop.
αὐτ-ῆμαρ (on) the (self)same day.
αὐτίκα on the spot, immediately, forthwith.
αὖτις back again, anew.
αὐτίχ' = αὐτίκα (575, 532).
αὐτός, ή, ό self, him(self), her(self), it(self), same.
αὐτοῦ there, at that place.
αὕτως in the same way, thus, so, as matters now are.
ἀφ-αιρέω (**αἱρε-, ἑλ-**), **ἀφαιρήσω, ἀφέλον** (**ἀφεῖλον**, 584–585), **ἀφῄρηκα***, **ἀφῄρημαι***, **ἀφῃρέθην*** take away, rob, deprive.
ἄφαρ immediately, forthwith.
ἀφέλεσθε (ἀφαιρέω), 2d aor. mid.
ἄφενος, εος, τό wealth, riches.
ἀφέξει (ἀπέχω), fut.
ἀφίει (ἀφίημι), imperf.
ἀφ-ί-ημι (**σῃ-, σε- = ἡ-, ἑ-**, 603–604) **ἀφήσω, ἀφέηκα** (**ἀφῆκα**), **ἀφεῖκα***, **ἀφεῖμαι.*** **ἀφείθην** send away, dismiss, hurl, drive (off).
ἀφύξειν (ἀφύσσω).
ἀφύσσω (**ἀφυγ-**), **ἀφύξω** dip up, draw (out), collect, heap up.
Ἀχαιίς, ίδος *fem.*, Achaean.
Ἀχαιός, οῦ, ὁ Achaean, *Greek.*
Ἀχιλ(λ)εύς, ῆος, ὁ Achilles.
ἄχ-νυ-μαι be grieved, be vexed, be enraged.
ἄχος, εος, τό woe, pain, grief.
ἄψ back (again), backward(s).

B

βαθύς, εῖα, ύ deep, profound.
βαίνω (**βαν-, βα-**), **βήσω** (**βήσομαι**), **ἔβησα** (**ἔβην**), **βέβηκα, βέβαμαι***, **ἐβάθην*** come, go, walk.
βάλλεο (βάλλω), imperat. mid.
βάλλω (**βαλ-, βλη-**), **βαλέω, ἔβαλον, βέβληκα, βέβλημαι, ἐβλήθην*** throw, hurl, shoot, dash.
βαρύς, εῖα, ύ heavy, weighty, violent, severe, grave, serious, important.
βασιλεύς, ῆος, ὁ king, ruler, chief(tain).
βάτην (βαίνω) = ἐβάτην (837), 2d aor., dual.
βεβήκει(ν) (βαίνω) = ἐβεβήκει(ν) (837), pluperf.
βέλος, εος, τό (*cf.* **βάλλω**) dart, arrow, shaft, missile.
βένθος, εος, τό depth.
βῆ (βαίνω) = ἔβη (837), 2d aor.
βηλός, οῦ, ὁ threshold.
βῆσαν, βῆσε (βαίνω), aorr. (837), causat. (1069, 864).
βήσομεν (βαίνω), vs. 144 = βήσωμεν (800), aor. act. subjunct., causat. (1069, 864).
βίη, ης, ἡ strength, might, violence.
βιός, οῦ, ὁ bow.
βουλεύσαντε (βουλεύω), aor. act. particip., dual.
βουλεύ-ω, βουλεύσω, ἐβούλευσα, βεβούλευκα*, **βεβούλευμαι***, **ἐβουλεύθην*** plan, counsel, advise, deliberate.
βουλή, ῆς, ἡ plan, will, wish, purpose, counsel, council.
βουλη-φόρος, ον counsel-bearing, full of counsel, discreet.
βούλ-ομαι (**βουλ-, βουλε-**), **βουλήσομαι***, **βέβουλα, βεβούλημαι***, **ἐβουλήθην*** wish, desire, be willing, prefer.
βοῦς, βοός, ὁ, ἡ bull, ox, cow.
βοῦς (βοῦς, βοός, ὁ, ἡ), vs. 154 = βόας, acc. plur.

βο-ῶπις, ιδος *fem.*, calm-eyed, large-eyed, ox-eyed.

Βριάρεως (= **Βριάρηος, ου, ὁ**, 573, 586), **ω, ὁ** Briareüs, *a sea-divinity.*

Βρῖσεύς, ῆος, ὁ Briseus, *father of Briseïs.*

Βρῑσηΐς, ίδος, ἡ Briseïs, *daughter of Briseus.*

βροτός, οῦ, ὁ mortal, man.

βωμός, οῦ, ὁ (*cf.* **βαίνω**) foundation, base, altar.

βωτι-άνειρα *fem.*, man-nourishing, nurturing heroes; *as substant.*, nurse of heroes.

Γ

γ' = γέ (*575*).

γαῖα, ης, ἡ earth, land, country.

γαίω (**γαϝ-**) rejoice, exult, glory.

γάρ *postpos. conj.*, for, in fact.

γέ *postpos. enclit. emphasizing the preceding word or clause*, indeed, at least, at any rate.

γείνομαι (**γεν-**), **ἐγεινάμην** beget, produce, bear, be born.

γέλος, ου, ὁ laughter, merriment, hilarity.

γενεή, ῆς, ἡ generation, family, stock.

γένετο (**γίγνομαι**) = **ἐγένετο** (*837*), *2d aor.*

γένηται (**γίγνομαι**), *2d aor. subjunct.*

γένοντο (**γίγνομαι**) = **ἐγένοντο** (*837*), *2d aor.*

γεραιός, ή, όν old, aged, ancient; *masc. as substant.*, old man.

γέρας, αος, τό prize (of honor).

γέρων, οντος, ὁ old man.

γηθέω (**γηθ-, γηθε-**), **γηθήσω, ἐγήθησα, γέγηθα** rejoice, be glad, exult.

γηθήσαι (**γηθέω**), *aor. optat.*

γῆρας, αος, τό old age, eld.

γί-γνομαι (**γεν-, γενε-, γον-**), **γενήσομαι***, **ἐγενόμην, γέγονα, γεγένημαι***, **ἐγενήθην**† become, be, arise, be born.

γι-γνώσκω (**γνω-, γνο-**), **γνώσομαι, ἔγνων, ἔγνωκα***, **ἔγνωσμαι***, **ἐγνώσθην*** know, recognize, learn, perceive.

γλαυκ-ῶπις, ιδος *fem.*, gleaming-eyed, flashing-eyed, "owl-eyed."

γλυκίων, ον (**γλυκύς, εῖα, ύ**) *comparat.*, sweeter.

γλυκύς, εῖα, ύ sweet.

γλῶσσα, ης, ἡ tongue, speech, language.

γνῶ, γνώωσι (**γιγνώσκω**), *2d aorr., act. subjunct.*

γόνυ, γουνός (**γούνατος**) **τό** knee.

γουνάζομαι (*cf.* **γόνυ**), **γουνάσομαι** embrace the knees, entreat, implore.

γούνων (**γόνυ, γουνός, τό**).

γυνή, γυναικός, ἡ woman, wife.

Δ

δ' = δέ (*575*).

δαιμόνιος, η, ον possessed (by a daemon); good friend; crazy, foolish, wretch.

δαίμων, ονος, ὁ, ἡ divinity, god, goddess.

δαί-νῡ-μι (*cf.* **δαίς**), **δαίσω, ἔδαισα*** (**ἐδαισάμην**) entertain, feast, banquet.

δαίς, δαιτός, ἡ portion, feast, banquet.

δάκρυ, υος, τό tear.

δακρῡ́-ω*, **δακρῡ́σω***, **ἐδάκρῡσα, δεδάκρυμαι** weep, shed tears.

δαμᾷ (**δαμάζω**) = **δαμάει** (*584–585*), = **δαμασει** (*603–604*) *fut.*

δαμάζω* (**δαμαδ-**), **δαμά(σ)ω, ἐδάμασ(σ)α, ἐδαμάσθην** subdue, overcome, crush, DOMINATE.

Δαναός, οῦ, ὁ Danaan, *Greek.*

δασμός, οῦ, ὁ division (of spoil).

δάσ(σ)αντο (δατέομαι) = ἐδάσ(σ)αντο (837), *aor.*

δατέομαι (δατ-, δατε-), δάσ(σ)ομαι, ἐδασ(σ)άμην, δέδασμαι divide, distribute, allot.

δέ, *postpos. conjunct.*, and, but, for, so.

-δε, *with acc.*, (788, 4) to, up to.

δέδασται (δατέομαι), *perf.*

δείδοικα (δείδω).

δείδω (δϝει-, δϝοι-, δϝι-), δείσομαι, ἔδεισα, δείδοικα (δείδια) fear, be afraid.

δειλός, ή, όν fearful, cowardly, cringing, miserable, pitiable.

δεινός, ή, όν dread(ful), awful, terrible, fearful.

δέκατος, η, ον tenth.

δέμας, αος, τό build, stature, size, form, body, structure.

δέξασθαι, δέξατο (δέχομαι).

δεξιτερός, ή, όν right (hand), lucky.

δέος, δέος (δείους), τό fear, dread, timidity.

δέπας, αος, τό cup, goblet.

δέρκομαι (δερκ-, δορκ-, δρακ-), ἔδρακον, δέδορκα, ἐδέρχθην* (ἐδράκην*) see, look, behold.

δέρω (δερ-, δαρ-), δερέω*, ἔδειρα, δέδαρμαι*, ἐδάρην* skin, flay.

δεσμός, οῦ, ὁ (*cf.* δέω) bond, band, fetter.

δεύομαι (δευ-, δευε-), δευήσομαι, ἐδεύησα lack, need, be in want.

δεῦρο hither, to this place, here.

δεύτερος, η, ον second, succeeding, later.

δέχθαι (δέχομαι), *aor. infin.*

δέχ-ομαι, δέξομαι, ἐδεξάμην (ἐδέγμην), δέδεγμαι, ἐδέχθην* receive, accept.

δέ-ω, δήσω, ἔδησα, δέδεκα*, δέδεμαι, ἐδέθην* bind, tie.

δή indeed, truly, forsooth, now.

δηθύν-ω loiter, tarry, delay.

δηλέ-ομαι*, δηλήσομαι, ἐδηλησάμην, δεδήλημαι harm, hurt, destroy, damage, wrong, ruin.

δημο-βόρος, ον devouring (the goods of) the people.

δήν = δϝήν, *an old accusative*, for a long time, long.

διά, *adv.*, *and prep. with gen. and acc.*, through, by means of, on account of; *adv.*, between, among; *with gen.*, through; *with acc.*, through, by means of, on account of, during.

Δία (Ζεύς, Διός, ὁ), *acc.*

δι-άν-διχα in two ways, differently.

δια-πέρθω (περθ-, πραθ-), διαπέρσω, διέπερσα (διέπραθον) sack (utterly, thoroughly), plunder, pillage, devastate.

δια-πρήσσω (πρᾱγ-), διαπρήξω, διέπρηξα, διαπέπρηγα†, διαπέπρηγμαι†, διεπρήχθην† go across, pass through, traverse, pass over, accomplish.

διαστήτην (δίστημι) = διεστήτην (837), *2d aor. dual.*

δια-τμήγω (τμηγ-, τμαγ-), διατμήξω*, διέτμηξα (διέτμαγον), διετμάγην separate, divide, part, cut apart, split.

δί-δωμι (δω-, δο-), (δι)δώσω, ἔδωκα, δέδωκα*, δέδομαι, ἐδόθην give, grant, bestow.

διείρεο (διείρομαι), *imperat.*

δι-είρομαι (εἰρ-, εἰρε-), διειρήσομαι inquire into, ask about item by item.

διεπράθομεν (διαπέρθω).

δι-έπω (σεπ-, σπ-), διέψω, διέσπον accomplish, perform, go through, be engaged in.

διέτμαγεν (διατμήγω), *aor. 3d plur.*

Διί (Ζεύς, Διός, ὁ), *dat.*

δι-ί-στημι (στη-, στα-), **διαστήσω, διέστησα** (διέστην), **διέστηκα, διέσταμαι***, **διεστάθην** stand apart, separate, divide.

διΐ-φιλος, η, ον dear to Zeus, beloved of Zeus (1168).

δικαζέμεν(αι) (*δικάζω*), *infin.*

δικάζω (**δικαδ-**), **δικάσω***, **ἐδίκασ(σ)α, δεδίκακα****, **δεδίκασμαι***, **ἐδικάσθην*** judge, decide, pronounce judgment.

δικασ-πόλος, ου, ὁ judge, arbiter, dispenser of justice.

Διο-γενής, ές born of Zeus, Zeus-descended (1168).

Διός (*Ζεύς, Διός, ὁ*).

δῖος, α, ον divine, godlike, glorious, heavenly.

διο-τρεφής, ές Zeus-nourished, under the protection of Zeus.

δί-πτυξ, υχος double, two-fold.

δοῖεν (*δίδωμι*), *2d aor. optat.*

δολο-μήτης, ᾱο, ὁ deceiver, crafty-minded.

δόμεν(αι) (*δίδωμι*), *2d aor. infin.*

δόντες (*δίδωμι*), *2d aor. particip.*

δόρυ, δουρός (**δούρατος**), **τό** beam, timber, spear.

δός (*δίδωμι*), *2d aor. act. imper.*

δόσαν (*δίδωμι*) = *ἔδοσαν* (*837*), *2d aor.*

δουρί (*δόρυ, δουρός, τό*).

Δρύᾱς, αντος, ὁ Dryas.

δύνα-μαι, δυνήσομαι, δεδύνημαι*, **ἐδυνάσθην** be able, have power, can.

δύο (**δύω**) two.

δ(υ)ω-δέκατος, η, ον twelfth.

δῶ, *indecl.*, **τό** house, home.

δω-δέκατος, η, ον (**δυωδέκατος, η, ον**) twelfth.

δώῃ(σι) (*δίδωμι*), *2d aor. act. subjunct., 3d sing.*

δῶκε (*δίδωμι*) = *ἔδωκε* (*837*), *aor.*

δῶμα, ατος, τό house, home, building.

δῶρον, ου, τό gift, present.

δώσει (*δίδωμι*).

δῷ(σι) (*δίδωμι*), *2d aor. act. subjunct., 3d sing.*

δώσουσι (*δίδωμι*).

δώωσι (*δίδωμι*), *2d aor. subjunct.*

E

ἔ (*εἷο, ἕο*), *acc. sing.*

ἔᾱ (*ἐάω*) = *ἔαε* (*584–585*), *imperat.*

ἐάω (**σεϝα-**), **ἐάσω, εἴāσα, εἴāκα***, **εἴāμαι***, **εἰάθην*** permit, allow, leave.

ἔβαν (*βαίνω*) = *ἔβησαν 2d aor.*

ἔβη (*βαίνω*), *2d aor.*

ἐγγυαλίζω (**ἐγγυαλιγ-**), **ἐγγυαλίξω, ἠγγυάλιξα** grant, present with.

ἔγνω (*γιγνώσκω*), *2d aor., 3d sing.*

ἐγώ(ν), ἐμεῖο I.

ἔδειραν (*δέρω*).

ἔδεισε(ν) (*δείδω*).

ἐδέξατο (*δέχομαι*).

ἔδησαν (*δέω*).

ἐδητύς, ύος, ἡ food, feed.

ἕδος, εος, τό SEAT, abode, habitation.

ἔδωκε(ν) (*δίδωμι*).

εἰκοσι = **εἴκοσι** twenty.

ἔειπες = *εἶπες* (*ἔρω*).

ἐέλδωρ *indecl.*, **τό** desire, wish.

ἕζομαι (**σεδ-**, = **ἑδ-**, 603–604), **ἕσσομαι, εἶσα, ἑ(ε)σάμην** SIT down, seat.

ἕηκε (*ἵημι*).

ἑῆος (*ἑός*).

(ἐ)θέλω (**ἐθελ-, ἐθελε-**), **ἐθελήσω, ἠθέλησα, ἠθέληκα*** wish, desire, be willing.

ἔθεν, ἐθέν (*εἷο, ἑο*).

ἔθεσαν, ἔθηκε (*τίθημι*), *aorr.*

1) **εἰ**, *interj.*, up! come! go to!

2) **εἰ** (**αἰ**) if, whether.

***εἶδω** (**εἴδομα**) (**ϝειδ-, ϝοιδ-, ϝιδ-**), **εἰδήσω** (**εἴσομαι**), **εἶδον, οἶδα**, *pluperf.* **ᾔδεα**; *in act.: aor.* see; *fut. and perf.* know; *mid.* seem, appear.

εἰδώς (*εἴδω) *perf. act. particip.*

εἴθ' = εἴτε (*575*, *582*).

εἴκοσι = ἑείκοσι twenty.

εἶκτην (*εἴκω), *pluperf. dual.*

εἴκω (ϝεικ-, ϝοικ-, ϝικ-), εἶξω, ἔοικα be like, resemble, be fitting, seem (likely), appear (suitable).

εἰλήλουθας (ἔρχομαι).

*εἴλω (εἵλομαι) (ϝελ-), ἔελσα, ἔελμαι, ἐάλην crowd, drive.

εἶμι (εἰ-, ἰ-), εἴσομαι come, go ; *pres. often with fut. meaning*, shall (will) come, go.

εἰμί (ἐσ-), ἔσ(σ)ομαι be, exist.

εἶναι (εἰμί), *infin.*

εἵνεκα = ἕνεκα (571) on account of, because of, for the sake of.

εἷο (ἑο) of him, her, it (760).

εἷος = ἧος while, until.

εἶπας, εἶπε, εἰπέ, εἰπεῖν, εἶπες, εἴπῃ, εἴπῃς, εἴποι, εἶπον, εἰπών (εἰρω), *2d aorr.*

εἴρομαι (= ἐρέω) (εἰρ-, εἰρε-), εἰρήσομαι ask, inquire, question, seek.

ε(ἰ)ρῦμαι (ϝερῦ-), ε(ἰ)ρύσ(σ)ομαι, ε(ἰ)ρυσ(σ)άμην save, preserve, observe, protect, guard, retain.

εἴρω (ϝερ-, ϝρη-, ϝεπ-), ἐρέω, εἶπον (ἔειπον), εἴρηκα*, εἴρημαι, ἐρρήθην speak, say, tell.

εἰς, ἑς, *adv. and prep. with acc.*, into, to, until, therein.

εἷς, μία, ἕν one, only, sole.

ἑἰσᾶς, ἑἴσης (ἶσος, η (ἑίση), ον).

εἶσε(ν) (ἕζομαι) *aor.*, *causat.*, (*1069*).

εἵσεται (*εἴδω).

εἰσί(ν) (εἰμί), *3d plur.*

εἴσω into, within, *often with acc.*

εἴτε . . . εἴτε whether . . . or.

ἐκ (ἐξ), *adv.*, *and prep. with gen.*, out of, (away) from.

ἑκά-εργος (ϝεκάϝεργος), ου, ὁ free-worker, working his will, *Apollo.*

ἑκάη (καίω).

ἕκαστος, η, ον each, every.

ἑκατη-βελέτης, ᾱο, ὁ free-shooter, free-shooting, sharp-shooter, a dead shot, *epithet of Apollo.*

ἑκατη-βόλος, ου, ὁ free-shooter, sharp-shooter, free-shooting, sharp-shooting, shooting according to will, sure-shooting, a dead shot.

ἑκατόγ-χειρος, ον hundred-handed, hundred-armed.

ἑκατόμ-βη, ης, ἡ HECATOMB, sacrifice, *a number of animals, originally one hundred cattle, offered in sacrifice.*

ἕκατος, ου, ὁ free-shooter, sharp-shooter, a dead shot.

ἐκεῖνος, η, ο (κεῖνος, η, ο) that (one); he, she, it.

ἔκηα (καίω).

ἑκη-βόλος, ου, ὁ free-shooter, sharp-shooter, *epithet of Apollo, originally an adjective*, shooting according to will (desire, inclination, pleasure); *as substant.*, free-shooter, sure-shooter, sharp-shooter, a dead shot.

ἐκλαγξαν (κλάζω).

ἔκλυε, ἔκλυες, ἔκλυον (*κλεύω).

ἔκ-παγλος, ον terrible, dreadful, awful, frightful, fearful.

ἐκπαγλότατος, η, ον (ἔκπαγλος, ον), *superl.*

ἐκ-πάγλως terribly, horribly, awfully, dreadfully, frightfully.

ἐκ-πέρθω (περθ-, πραθ-), ἐκπέρσω, ἐξέπερσα (ἐξέπραθον) sack (utterly), plunder, pillage, devastate.

ἐκ-τάμ-νω, ἐξέταμον cut out.

Ἕκτωρ, ορος, ὁ Hector, *son of Priam, and leader of the Trojans.*

ἐλα-ύν-ω (*cf.* ἐλάω) drive, carry on, strike, push, press.

ἔλαφος, ου, ὁ, ἡ deer, stag, hind, doe.

ἐλά-ω, ἐλά(σ)(σ)ω, ἤλασ(σ)α, ἐλήλακα*, ἐλήλαμαι, ἠλάθην* drive, carry on, strike, push, press.

ἔλε (*αἱρέω*) = **ἕελε** (*837*), *2d aor.*

ἐλελίζω* (**ἑλικ-**), **ἐλέλιξα, ἐλελίχθην** shake, twirl, twist, coil, make tremble, brandish.

ἐλεύσεται (*ἔρχομαι*).

ἔλεψε (*λέπω*).

ἐλθέμεν(αι), ἐλθοῦσα, ἐλθών (*ἔρχομαι*), *2d aor., infinitives and partt.*

ἐλίκ-ωψ, ωπος, *masc.*; **ἑλικ-ῶπις, ιδος**, *fem.*, bright-eyed, flashing-eyed.

ἔλιπε (*λείπω*).

ἑλίσσω (**ϝελικ-**), **ἑλίξω*, ἑέλιξα, ἐλέλιγμαι, ἐελίχθην** (**εε** = **ει**, 584–585) twirl, twist, curl, turn, roll.

ἕλκεο (*ἕλκω*), *mid. imperat.*

ἕλκω (**σελκ-**, = **ἑλκ-**, 603–604) draw, drag, pull, tug.

ἕλον (*αἱρέω*) = **ἔελον** (*837*).

ἑλόντε, ἑλοῦσα (*αἱρέω*), *2d aor. partt.*

ἔλσαι (*εἴλω*).

ἕλωμαι, ἑλών (*αἱρέω*), *2d aor. forms.*

ἑλώριον, ου, τό booty, spoil(s), prey.

ἔμ᾽ = **ἐμέ, ἐμέθεν, ἐμεῖο, ἐμεῦ** (*ἐγώ*).

ἔμεν(αι), ἔμμεν(αι) = **εἶναι** (*εἰμί*).

ἔμμορε (*μείρομαι*).

ἐμοί (*ἐγώ*).

ἐμός, ή, όν my, mine.

ἐμπεφυυῖα (*ἐμφύω*), *perf. particip., fem.*

ἔμ-πης nevertheless, for all that, by all means, absolutely, completely.

ἐμ-φύ-ω, ἐμφύσω, ἐνέφῡσα (**ἐνέφῡν**), **ἐμπέφῡκα** grow in(to), cling very closely.

ἐν(ι), εἰν, *adv., and prep. with dat.*, in, at, among, on, there(in, on).

ἐν-αντίος, η, ον opposite, facing, before, to meet.

ἐναρίζω (**ἐναριγ-**), **ἐναρίξω, ἠνάριξα** strip of armor, spoil, slay.

ἐν-δέξιος, η, ον to(ward) the right, from left to right.

ἔν-δοθι within, inside, at home.

ἔν-ειμι (**ἐσ-**), **ἐνέσ(σ)ομαι** be in.

ἕνεκα = **εἵνεκα** (571), *with gen., usually postpos.*, on account of, because of, for the sake of.

ἐνῆεν (*ἔνειμι*), *imperf.*

ἔνθα then, thereupon.

ἐνί = **ἐν.**

ἐνν-ῆμαρ (for) nine days.

ἐν-όρ-νῡ-μι, ἐνόρσω, ἐνῶρσα (**ἐνώρορον**), **ἐνόρωρα, ἐνορώρεμαι** rouse among, kindle among, excite.

ἔντο (*ἵημι*), *2d aor. mid.*

ἐντός within, inside.

ἐνῶρτο (*ἐνόρνῡμι*), *2d aor. mid.*

ἐξ = **ἐκ.**

ἔξαγε (*ἐξάγω*), *imperat.*

ἐξ-άγ-ω, ἐξάξω, ἐξήγαγον, ἐξῆχα, ἐξῆγμαι*, ἐξήχθην*** lead out, lead forth, bring forth.

Ἐξάδιος, ου, ὁ Exadius.

ἐξ-αλαπάζω (**ἀλαπαγ-**), **ἐξαλαπάξω, ἐξηλάπαξα** sack utterly, destroy utterly.

ἐξαύδᾱ (*ἐξαυδάω*) = **ἐξαύδαε** (*584–585*), *imperat.*

ἐξ-αυδά-ω, ἐξαυδήσω*, ἐξηύδησα speak out, tell, say, declare.

ἐξ-αῦτις again, anew, then.

ἑξείης one after another, in turn, in order.

ἐξ-είρω (**ϝερ-, ϝρη-, ϝεπ-**), **ἐξερέω, ἐξεῖπον, ἐξείρηκα*, ἐξείρημαι, ἐξερρήθην** speak out, tell, say, declare.

ἐξεπράθομεν (*ἐκπέρθω*).

ἐξερέω (*ἐξείρω*).

ἐξέταμον (*ἐκτάμνω*).

ἑο, εἷο (760) of him, her, it.

ἔοικε (***ϝείκω**), *perf.*

ἐοικώς (***ϝείκω**), *perf. act. particip.*

ἐόντα, ἐόντες (*εἰμί*), *participles.*

THE ACROPOLIS OF ATHENS (RESTORATION)

ἑός, ἑή, ἑόν = ὅς, ἥ, ὅν his, her(s), its (own).

ἑοῦσαν, ἑούσῃ (εἰμί), fem. participles.

ἐπ' = ἐπί (*575*).

ἐπ-αγείρω (ἀγερ-), ἐπήγειρα, ἐπαγήγερμαι, ἐπηγέρθην collect, gather (together).

ἐπ-αίτιος, ον blameworthy, responsible, blamable, accountable.

ἐπ-απειλέ-ω, ἐπαπείλήσω, ἐπηπείλησα threaten (against), boast.

ἐπ-άρχ-ω, ἐπάρξω, ἐπῆρξα, ἐπῆργμαι*, ἐπήρχθην* begin, perform the initiatory rites.

ἐπάσαντο (πατέομαι).

ἐπ-ασσύτερος, η, ον thick, close, in quick succession, crowded.

ἐπ-αυρίσκω* (ἐπαυρέω*) (ἐπαυρίσκομαι) (αὐρ-, αὑρε-), ἐπαυρήσομαι, ἐπαῦρον enjoy, reap the benefit of.

ἔπεα, ἐπέεσι (ἔπος, εος, τό).

ἐπεί when, since, for.

ἔπει = ἐπεϊ (ἔπος, εος, τό) (584–585).

ἐπειδή when, since, for, indeed.

ἔπειθ' (*vs. 583*) **= ἔπειτα** (*575, 582*).

***ἐπ-είκω (Fεικ-, Fοικ-, Fικ-), ἐπέοικα** *perf. as pres.*, be seemly, be fitting either (in addition, also).

ἔπ-ειμι (εἰ-, ἰ-), ἐπείσομαι come (upon, on), approach.

ἔπεισι(ν) (ἔπειμι), 3d sing.

ἔπειτα then, thereupon.

ἐπ-έοικα (Fεικ-, Fοικ-, Fικ-), *perf. only*, be fitting (either, also).

ἐπεπείθεθ' (ἐπιπείθομαι) = ἐπεπείθετο (575, 582).

ἐπέπλεον (ἐπιπλέω).

ἐπερρώσαντο (ἐπιρρώομαι).

ἐπ-έρχομαι (ἐρχ-, ἐλθ-, ἐλευθ-, ἐλυθ-), ἐπελεύσομαι, ἐπῆλθον (ἐπήλυθον), ἐπελήλυθα (ἐπειλήλουθα) come upon (to, toward), attack.

ἔπεσ(σ)ι (ἔπος, εος, τό).

ἐπέσσυται (ἐπισσεύω).

ἐπεστέψαντο (ἐπιστέφω).

ἐπ-ευ-φημέ-ω*, ἐπευφήμησα shout assent, approve.

ἐπηπείλησε (ἐπαπειλέω).

ἐπί, *adv., and prep. with gen., dat., and acc.*, to (up)on, against, by; *adv.*, (up)on, thereon; *with gen.*, (up)on, over, during; *with dat.*, (up)on, in, for, about, against, at, beside, by; *with acc.*, (up)on, up to, over, against.

ἔπι (ἔπειμι) = ἔπεστι, vs. 515.

ἐπι-γνάμπ-τω, ἐπιγνάμψω*, ἐπέγναμψα, ἐπεγνάμφθην bend, curb, subdue, win over.

ἐπι-είκελος, ον like, resembling.

ἐπι-εικής, ές suitable, fitting, proper, becoming, decent.

ἐπιειμένε (ἐπιέννῡμι, ἐφέννῡμι), perf. particip., voc.

ἐπιέλπεο (ἐπιέλπω), imperat. mid.

ἐπι-έλπω (Fελπ-, Fολπ-), ἐπέολπα cause to hope, make hope; *mid.*, hope (for), wish for, desire, expect.

ἐπι-έννῡμι* (ἐφ-έννῡμι*) (ἐφέννυμαι) (Fεσ-), ἐφέσ(σ)ω, ἐφέσσα, ἐφεῖμαι (ἐφέσμαι), *both with and without elision of the prep.*, clothe, invest.

ἐπι-κρ(αι)αίνω (κραν-), ἐπεκρήνα accomplish, perform, fulfill (also, in addition).

ἐπικρήηνον (ἐπικραιαίνω), aor. imperat.

ἐπι-μέμφ-ομαι, ἐπιμέμψομαι*, ἐπεμεμψάμην*, ἐπεμέμφθην* blame, find fault (with), reproach.

ἐπιπείθεο (ἐπιπείθω), mid. imperat.

ἐπι-πείθω (πειθ-, ποιθ-, πιθ-), ἐπιπείσω, ἐπέπεισα (ἐπιπέπιθον), ἐπιπέποιθα, ἐπιπέπεισμαι*, ἐπεπείσθην* persuade; *mid.*, trust (in), believe, obey.

ἐπι-πλέω (πλευ-, πλεϝ-, πλυ-), **ἐπι-πλεύσομαι, ἐπέπλευσα***, **ἐπιπέπλευκα***, **ἐπιπέπλευσμαι*** sail (upon, over), navigate.

ἐπι-ρρώ-ομαι, ἐπερρωσάμην flow down (upon), fall upon.

ἐπι-σ(σ)ευω (σευ-, συ-), **ἐπέσ(σ)ευα, ἐπέσσυμαι, ἐπεσ(σ)ύθην** drive on, hurry on, urge.

ἐπι-στέφ-ω, ἐπιστέψω*, **ἐπέστεψα*** (ἐπεστεψάμην), **ἐπέστεμμαι***, **ἐπεστέφθην*** surround, encircle, fill brimming full.

ἐπιτέλλεο (*ἐπιτέλλω*), *mid. imperat.*

ἐπι-τέλλω (τελ-, ταλ-), **ἐπέτειλα, ἐπιτέταλμαι** command, accomplish.

ἐπι-τηδές sufficiently, in sufficient numbers, appropriately, suitably.

ἐπι-φέρω (φερ-, οἰ-, ἐνεκ-), **ἐποίσω, ἐπήνεικα** (ἐπήνεικον), **ἐπενήνοχα***, **ἐπενηνεγμαι***, **ἐπηνέχθην*** bear upon, bear against.

ἐπι-χθόνιος, ον upon the earth, earthly, earth-born, of the earth.

ἔπλεο, ἔπλετο (πέλω), *2d aor.*

ἐποίσει (*ἐπιφέρω*).

ἐπ-οίχομαι (οἰχ-, οἰχε-, οἰχο-), **ἐποιχήσομαι***, **ἐπῴχωκα** go to, go against, attack, ply.

ἔπος, εος, τό word, saying, command, speech.

ἔπω (σεπ-, σπ-), **ἔψω, ἕσπον** be busy, perform; *mid.*, follow, accompany, attend.

ἐπῴχετο (*ἐποίχομαι*).

ἔργον (ϝέργον), **ου, τό** work, deed, accomplishment, feat.

ἔρδω (*from* ϝερζω: **ϝεργ-, ϝοργ-**), **ἔρξω, ἔρξα, ἔοργα** do, perform, make, sacrifice, work, accomplish.

ἐρέθιζε (*ἐρεθίζω*), *imperat.*

ἐρεθίζω (**ἐρεθιδ-**) vex, anger.

ἐρέθ-ω vex, enrage, torment, tease.

ἐρείομεν, vs. 62 (*ἐρέω*) = *ἐρείωμεν* (*800*), *subjunct.*

ἐρέοντο (*εἴρομαι*).

ἐρέουσα (*εἴρω*), *fut. particip., fem.*

ἐρέτης, ᾱο, ὁ oarsman, rower, sailor.

ἐρετμόν, οῦ, τό oar.

ἐρέφ-ω*, **ἐρέψω***, **ἤρεψα** roof (over), cover, build.

ἔρεψα (*ἐρέφω*) = *ἤρεψα* (*837*).

1) **ἐρέω** (**ἐρεϝ-**) ask, inquire, seek; 2) *ἐρέω* (*εἴρω*).

ἐρητύ-ω, ἠρήτῡσα, ἠρητύθην check, restrain, control, contain, curb.

ἐρι-βῶλαξ, ακος rich-clodded, heavy-clodded, fertile.

ἐριδαίνω (**ἐριδαν-**), **ἠριδησάμην** quarrel, bicker, strive, fight.

ἔριδι, ἔριδος (*ἔρις, ἔριδος, ἡ*).

ἐρίζω (**ἐριδ-**), **ἤρισ(σ)α, ἐρήρισμαι*** quarrel, strive, fight.

ἔρις, ιδος, ἡ strife, quarrel, fight.

ἐρίσαντε (*ἐρίζω*), *aor. particip.*

ἕρκος, εος, τό hedge, fence, defense, bulwark, barrier.

ἔρμα, ατος, τό beam, prop, support, stay.

ἔρος, ου, ὁ love, desire, passion.

ἐρύσ(σ)ομεν, vs. 141 (*ἐρύω*) = *aor. subjunct.* (*800*).

ἐρύω (**ϝερυ-, ϝρυ-**), **ἐρύω, εἴρυσ(σ)α, εἵρῡ(σ)μαι** draw, drag, launch.

ἔρχομαι (**ἐρχ-, ἐλθ-, ἐλευθ-, ἐλυθ-**), **ἐλεύσομαι, ἦλθον** (ἤλυθον), **ἐλήλυθα** (εἰλήλουθα) come, go.

ἐρωέ-ω, ἐρωήσω, ἠρώησα flow, spout, spurt, dash.

ἐς = *εἰς*.

ἔσαν (*εἰμί*) = *ἦσαν* (*837*), *imperf.*

ἔσεαι, ἔσ(σ)εται (*εἰμί*).

ἐσθλός, ή, όν good, noble, brave, true, helpful, kind(ly), virile.

ἔσοντο (*εἰμί*).

ἐσπόμεθα (*ἕπω*).

ἔσ(σ)εται, ἐσσί, ἐσσόμενα, ἔσται (εἰμί).
ἔσταν (ἵστημι), *2d aor.*
ἑστέ (εἰμί).
ἔστησαν (ἵστημι).
ἐστί(ν), ἐστόν, ἔστω, ἔστων (εἰμί).
ἔσφαξαν (σφάζω).
ἔτ' = ἔτι (*575*).
ἑταῖρος (ἕταρος, 571), **ου, ὁ** comrade, companion, follower, friend.
ἔτεκες (τίκτω).
ἐτέλεσ(σ)ας (τελείω).
ἑτέρωθεν from the other side.
ἐτ-ήτυμος, ον true, unfailing, sure, real, actual.
ἔτι still, in addition, further(more).
ἔτισας, ἔτισε (τίνω).
ἔτλη (*τλάω).
ἑτοιμάζω* (ἑτοιμαδ-), **ἑτοιμάσω***, **ἡτοίμασ(σ)α** prepare, make ready.
ἐτράπετο (τρέπω).
εὖ, εὖ well, successfully, happily, prosperously, favorably, luckily.
εὐ-δμητος, ον well-built.
εὐ-ζωνος, ον well-girded, beautiful-waisted.
εὔκηλος, ον undisturbed, in peace, (in) calm, quiet.
εὐ-κνήμῑς, ῑδος well-greaved.
εὐνή, ῆς, ἡ bed, sleeper, anchor-stone, lair, den.
εὐξαμένοιο, εὐξαμένου, εὔξαντο (εὔχομαι).
εὑρίσκω (εὑρ-, εὑρε-), **εὑρήσω***, **εὗρον, εὕρηκα***, **εὕρημαι***, **εὑρέθην*** find, come upon, hit upon.
Εὐρυ-βάτης, ᾱο, ὁ Eurybates.
εὐρύ-οψ, οπος far-thundering (*cf.* **ὑψι-βρεμέτης**); *possibly* far-seeing.
εὐρύς, εῖα, ύ wide, broad, large.
ἐύς, ἐῆος mighty, valiant, good(ly).
εὖτε when, as.
εὐ-τείχεος, ον well-walled.
εὔχ-ομαι, εὔξομαι, ηὐξάμην, ηὔγμαι* pray, talk loud, boast, exult.
εὐχωλή, ῆς, ἡ vow, boast, prayer.
ἔφ' = ἔπι = ἐπί.
ἔφατο (φημί).
ἐφείω (ἐφίημι), *2d aor. subjunct.*
ἐφέννῡμι (ἐπιέννῡμι).
ἐφετμή, ῆς, ἡ command, request, behest, prescription.
ἔφη (φημί).
ἐφῆκε(ν), ἐφήσειs (ἐφίημι).
ἔφησ(θα) (φημί).
ἐφθίαθ' (φθίνω) = ἐφθίατο (*575, 582*), *3d plur., pluperf.*
ἐφίεἰs (ἐφίημι), *particip.*
ἐφ-ί-ημι (ση-, σε-, = ή-, ἑ-, 603–604), **ἐφήσω, ἐφέηκα** (**ἐφῆκα**), **ἐφεῖκα***, **ἐφεῖμαι***, **ἐφείθην** shoot against, hurl upon, send upon.
ἔχ' (ἔχω) = ἔεχε = εἶχε (*837, 584–585*).
ἐχε-πευκής, ές sharp, biting.
ἔχετο (ἔχω) = ἐέχετο = εἴχετο (*837, 584–585*).
ἔχθιστος, η, ον (ἐχθρός, ή, όν), *superlat.*
***ἐχθο-δοπέ-ω, ἠχθοδόπησα** engage in hostility with, be hateful.
ἐχθρός, ή, όν hateful, hated, enemy, odious, hostile.
ἔχον (ἔχω) = ἔεχον = εἶχον (*837, 584–585*).
ἔχω (σεχ-, σχ-, σχε-), **ἕξω** (**σχήσω**), **ἔσχον** (**ἔσχεθον**), **ὄχωκα, ἔσχημαι*** (**-ῶγμαι**) have, hold, keep.
ἔω, ἐών (εἰμί).

Z

ζά-θεος, η, ον very sacred, holy, sacrosanct.
Ζεύς, Διός, ὁ Zeus, *father and king of gods and men.*
ζώ-ω live.

H

ἤ (**ἠέ**) or, than, whether; **ἤ . . . ἤ** either . . . or, whether . . . or.

1) **ἦ** surely, indeed, truly, for a fact, certainly.
2) ἦ (*ἠμί*), *imperf. 3d sing.*
ἡ (ὁ, ἡ, τό).
ἤ (ὅς, ἥ, ὅ).
ἠγά-θεος, η, ον very sacred, holy, sacrosanct (*ἀγα-*, 1168, 571).
ἤ γε (ὅ γε, ἥ γε, τό γε).
ἠγέ-ομαι, ἠγήσομαι, ἠγησάμην, ἤγημαι* lead (the way), guide, command, rule.
ἤγερθεν (*ἀγείρω*), *aor. pass. 3d plur.*
ἠγήσατο (*ἠγέομαι*).
ἠγνοίησε (*ἀγνοιέω*).
ἤγομεν (*ἄγω*).
ἠδέ and, also, on the other hand.
1) **ἤδη** already, now, at this time.
2) *ἤδη* (**εἴδω*), *pluperf.*
ἦδος, εος, τό use, utility, advantage, superiority.
ἡδυ-επής, ές SWEET-toned, SWEET-speaking.
ἡδύς, εῖα, ύ SWEET.
ἠέ, *ἦέ* = ἤ.
ἠέλιος, ου, ὁ sun.
ἦεν (*εἰμί*).
ἠέριος, η, ον early in the morning; *possibly* clad in mist.
Ἠετίων, ωνος, ὁ Eëtion, *father of Andromache.*
ἤθελον (*ἐθέλω*).
ἦιε (*εἶμι*).
ἧκε (*ἵημι*).
ἤκουσαν (*ἀκούω*).
ἤλασαν (*ἐλάω*).
ἦλθε, ἦλθον (*ἔρχομαι*).
ἦλος, ου, ὁ nail, rivet, stud.
ἦλυθον (*ἔρχομαι*).
ἧμαι (*ἡσ-*) sit, be seated.
ἦμαρ, ατος, τό day.
ἠμείβετο (*ἀμείβω*).
ἠ-μέν surely, indeed, truly, on the one hand; *correl. with ἠδέ.*
ἠμένη, ἤμενον (*ἧμαι*).
ἡμέτερος, η, ον our(s).
ἠμί (*ἠγ-*), *imperf.* **ἦν**, speak, say, tell.
ἠμῖν (*ἐγώ*).
ἦμος when.
ἤν = **ἄν** if.
ἦν: 1) (ὅς, ἥ, ὅ); *2)* (ὅς, ἥ, ὅν).
ἠνδανε (*ἀνδάνω*).
ἧος while, until.
ἠπείλησε (*ἀπειλέω*).
ἤπειρος, ου, ἡ main(land), continent.
ἦρα, *indecl.*, **τά** favor, benefit, pleasure, kindness, protection.
ἠρᾶθ' (*ἀράομαι*) = *ἠρᾶτο* = *ἠράετο* (*584–585, 575, 582*).
Ἥρη, ης, ἡ Hera, *consort of Zeus and queen of the gods.*
ἠρήσατο (*ἀράομαι*).
ἠρι-γένειος, α, ον early-born, born early in the morning.
ἦρχε (*ἄρχω*).
ἥρως, ωος, ὁ HERO, mighty warrior, protector, savior.
ἧς: 1) (ὅς, ἥ, ὅ); *2)* (ὅς, ἥ, ὅν).
ἧσθαι (*ἧμαι*).
ἧσι, vv. 205, 333 (ὅς, ἥ, ὅν).
ἧστο (*ἧμαι*).
ἠτίμασε(ν) (*ἀτῑμάζω*).
ἠτίμησε (*ἀτῑμάω*).
ἦ τοι surely, indeed, truly, for a fact, certainly.
ἦτορ, ορος, τό heart, soul, spirit.
ηὕδᾱ (*αὐδάω*) = *ηὔδαε* (*584–585*).
ηὐ-κομος, ον fair-haired, well-haired, beautiful-tressed, well-tressed, having a rich harvest of long, flowing hair (= *ἐὐ-κομος*, 1168, 571).
ἠύτε just as, like.
Ἥφαιστος, ου, ὁ Hephaestus, *the lame god of fire.*
ἠχήεις, εσσα, εν (*onomatopoetic*) (re)-echoing, roaring, (re)sounding, thundering.

ἦχι where.
ἤψατο (*ἅπτω*).
Ἠώς, Ἠόος, ἡ goddess of the dawn, dawn.
ἠώς, ἠόος, ἡ dawn.

Θ

θ' = **τέ** (*575, 582*).
θάλασσα, ης, ἡ sea.
θαμβέ-ω, θαμβήσω*, **ἐθάμβησα** wonder, be amazed, be frightened, stand aghast.
θαμέες, ειαί, έα thick, crowded.
θάνατος, ου, ὁ death.
θαρσέ-ω, θαρσήσω*, **ἐθάρσησα, τεθάρσηκα** take heart, take courage, be bold, dare, be resolute.
θεᾶ, ᾶς, ἡ goddess, divinity.
θείνω (**θεν-**), **θενέω***, **ἔθεινα** strike, hit, beat.
θέλε (*ἐθέλω*) = **ἔθελε**, *imperat.*
θέμις, ιστος, ἡ custom, law, decree, justice, oracle, rule.
-θεν (*gen. ending*, 712), from.
θεο-είκελος, ον godlike.
θεο-προπέ-ω prophesy, inquire of a god, declare an oracle, interpret the divine will.
θεο-προπίη, ης, ἡ oracle, prophecy.
θεο-πρόπιον, ου, τό oracle, prophecy.
θεός, οῦ, ὁ god, divinity.
θεράπων, οντος, ὁ attendant, squire, comrade.
θέσαν (*τίθημι*) = **ἔθεσαν** (*837*), *2d aor.*
θε-σπέσιος, η, ον divine, marvelous, divinely sounding.
Θεστορίδης, ᾱο, ὁ son of Thestor, *Calchas.*
Θέτις, ιδος, ἡ Thetis, *a sea-goddess, wife of Peleus, and mother of Achilles.*
θέω (**θευ-, θεϝ-**), **θεύσομαι** run, speed.
Θήβη, ης, ἡ Thebe, *a city in Asia Minor.*
θῆκε(*ν*) (*τίθημι*) = **ἔθηκε**(*ν*) (*837*).
θήομεν (*τίθημι*) = *θήωμεν* (*800*), *2d aor., subjunct.*
Θησέα (**Θησεύς, ῆος, ὁ**) = **Θησῆα** (*572*).
Θησεύς, ῆος, ὁ Theseus.
θίς, θῖνός, ἡ beach, shore, strand.
θνήσκω (**θνη-, θαν-**), **θανέομαι, ἔθανον, τέθνηκα** die, be killed.
θνητός, ή, όν mortal, human.
θοός, ή, όν swift, speedy, quick.
θρόνος, ου, ὁ THRONE, seat, arm-chair.
θυγάτηρ, τέρος, τρός, ἡ DAUGHTER.
θῡμός, οῦ, ὁ heart, soul, spirit, courage, passion.
θύ-ω, ἔθῡσα rush (headlong), dash, be rash, rage, be insane.
θωρήσσω* (**θωρήσσομαι**) (**θωρηκ-**), **θωρήξομαι, ἐθώρηξα, ἐθωρήχθην** arm, don the cuirass, put on the breastplate.

I

ἰάχω (**ϜιϜαχ-, ϜιϜαχε-**), **ἴαχα** shout, howl, roar.
ἴδῃ (**εἴδω*), *2d aor. subjunct.*
ἴδμεν (**εἴδω*), *perf.*
Ἰδομενεύς, ῆος, ὁ Idomeneus, *leader of the Cretans.*
ἴδον, ἰδοῦσα (**εἴδω*), *2d aorr.*
ἰδυίῃ (**εἴδω*), *perf. particip., fem.*
ἴδωμαι, ἰδών (**εἴδω*), *2d aorr.*
ἴει (*ἵημι*).
ἰέναι (*εἶμι*).
ἱερεύς, ῆος, ὁ priest, holy man.
ἱερόν, οῦ, τό sacrifice, sacred rite, victim for sacrifice (1168).
ἱερός, ή, όν sacred, holy.
ἵ-ημι (= **σισημι, ση-, σε-**, = **ἡ-, ἑ-**, 603–604), **ἧσω, ἧκα** (**ἦκα**), **εἶκα***, **εἷμαι***, **εἵθην** throw, hurl, shoot, send.
ἴθι (*εἶμι*), *imperat.*

ἱκ-άν-ω come (upon), go.
ἵκμενος, η, ον (*cf.* **ἵκω**) favorable, prospering, welcome.
ἱκ-νέ-ομαι, ἵξομαι, ἱκόμην, ἶγμαι come, arrive, reach (one's destination).
ἵκ-ω, ἶξον come, go.
ἵλᾱος, η, ον propitious, kind(ly), gentle, favorable.
ἱλά-σκομαι, ἱλάσ(σ)ομαι, ἱλασ(σ)άμην, ἱλάσθην* propitiate, appease.
Ἴλιος, ου, ἡ Ilium, Troy, the Troad, *i.e. the region around Troy.*
ἶμεν(αι) (**εἶμι**) (*infin., 965*).
ἵνα in order that, (so) that, where.
ἵξεται (*ἱκνέομαι*).
ἰόνθ' (**εἶμι**) = *ἰόντα* (*vs. 567*) (*575, 582*), *particip.*
ἰός, οῦ, ὁ arrow.
ἰούσης (**εἶμι**), *fem. particip.*
ἵππος, ου, ὁ, ἡ horse, mare.
ἴπ-τομαι*, **ἴψομαι, ἰψάμην** crush, overwhelm, punish, afflict.
ἶς, ἰνός, ἡ (*instrumental* **ἶφι**) power, might, strength, violence.
ἴσαν (**εἶμι**), *imperf., 965.*
ἶσος, η (**ἔϊση**), **ον** equal, equivalent, well-balanced, symmetrical.
ἵ-στημι (**σιστημι**: **στη-, στα-**, 603–604), **στήσω, ἔστησα** (**ἔστην**), **ἕστηκα, ἕσταμαι***, **ἐστάθην** set up, stand, make stand, take one's stand, station.
ἱστίον, ου, τό sail.
ἱστο-δόκη, ης, ἡ mast-receiver.
ἱστός, οῦ, ὁ loom, mast.
ἴσχεο (*ἴσχω*), *imperat.*
ἴσχω (**ἰσχ-** = **σι-σ(ε)χ-**) *another form of* **ἔχω** have, hold, keep.
ἴτε, ἴτην (**εἶμι**) (*965*).
ἰφθῑμος, η, ον mighty, valiant, stout-hearted, brave.
ἶφι (**ἶς, ἰνός, ἡ**), *instrumental*, mightily, with might.
ἴψαο (*ἴπτομαι*).
ἰών (**εἶμι**) (*particip. 965*).

K

κ' = *κέ(ν)* (*575*).
καθ-άπτω (**ἁφ-**), **καθάψω*** (**καθάψομαι**), **καθῆψα, καθῆμμαι, καθήφθην*** lay hold, attach, attack, accost, address.
καθ-έζομαι (**σεδ-**, = **ἑδ-**, 603–604), **καθέσσομαι, καθεῖσα, καθε(ε)σσάμην** sit down, seat.
καθ-εύδω (**εὐδ-, εὑδε-**), **καθευδήσω*** sleep, slumber, rest (in bed), lie (in bed).
κάθ-ημαι (**ἡσ-**), sit down, be seated.
κάθησο (*κάθημαι*), *imperat.*
καθῆστο (*κάθημαι*), *imperf.*
καί and, also, even, furthermore; **καὶ . . . καί** both . . . and, not only . . . but also.
Καινεύς, ῆος (**έος**, 572), **ὁ** Caeneus.
καίω (**καυ-, καϝ-, και-**), **καύσω***, **ἔκηα, κέκαυκα***, **κέκαυμαι***, **ἐκάην** burn, consume.
κακκείοντες (*κατακείω*) = *κατ(α)κείοντες*, *pres. particip.*
κακός, ή, όν bad, poor, ugly, mean, cowardly, wicked, evil.
κακῶς evilly, wickedly, harshly, cowardly.
καλέω (**καλε-, κλη-**), **καλέω, ἐκάλεσ(σ)α, κέκληκα***, **κέκλημαι, ἐκλήθην*** call, summon, convoke.
καλλι-πάρῃος, ον beautiful-cheeked, fair-cheeked.
κᾶλός, ή, όν good(ly), noble, brave, fair, righteous, beautiful, handsome.
καλύπτω (**καλυβ-**), **καλύψω, ἐκάλυψα, κεκάλυμμαι, ἐκαλύφθην** cover, conceal, hide, envelop.
Κάλχᾱς, αντος, ὁ Calchas.

κάμνω (**καμ-**, **κμη-**), **καμέομαι**, **ἔκαμον**, **κέκμηκα** do, make, toil, be weary, suffer, accomplish with pain.

κάμω (*κάμνω*), *2d aor. subjunct.*

καπνός, οῦ, ὁ smoke, mist, vapor, fume.

κάπτεσον (*καταπίπτω*) = *κατπέσον* = *κατέπεσον* (*837*, *608*, *609*).

καρδίη (**κραδίη**, 597–598), **ης, ἡ** heart.

κάρη, κρᾱτός (**κάρητος**), **τό** head, peak, summit.

κάρηνον, ου, τό peak, summit, headland, citadel.

καρπαλίμως quickly, suddenly, swiftly.

καρπός, οῦ, ὁ fruit, crop, produce, harvest.

καρτερός, ή, όν (**κρατερός, ή, όν**, 597–598), strong, mighty, severe, harsh, stern.

κάρτιστος (**κράτιστος**, 597–598), **η, ον**, *superl. of* **καρτερός, ή, όν** mightiest, strongest, bravest, most excellent, harshest, sternest.

κατά, *adv., and prep. with gen. and acc.*, down (from, over, through); *adv.*, down, below; *with gen.*, down (over, from, below); *with acc.*, down (along, through), according to, on.

κατα-δῡ́-ω, καταδῡ́σω, κατέδῡσα (**κατέδῡν**), **καταδέδῡκα, καταδέδυμαι***, **κατεδύθην*** go down, sink, set, dive.

κατα-καίω (**καυ-**, **καϝ-**, **και-**), **κατακαύσω***, **κατέκηα, κατακέκαυκα***, **κατακέκαυμαι***, **κατεκάην** burn down, consume.

κατα-κεί-ω desire to lie down (rest, slumber, repose).

κατάνευσον (*κατανεύω*), *aor. imperat.*

κατα-νεύ-ω, κατανεύσω, κατένευσα, κατανένευκα* nod (down, assent).

κατα-πέσσω (**πεκ-**, **πεπ-**), **καταπέψω***, **κατέπεψα, καταπέπεμμαι***, **κατεπέφθην*** digest, repress, cook.

καταπέψῃ (*καταπέσσω*), *aor. subjunct.*

κατα-πίπτω (**πετ-**, **πτε-**, **πτη-**), **καταπεσέομαι, κατέπεσον** (**κάππεσον**), **καταπέπτη(κ)α** fall down, drop.

κατα-ρέζω (**ϝρεγ-**), **καταρέξω, κατέρ(ρ)εξα, κατερέχθην** caress, stroke, fondle.

κατέδῡ (*καταδύω*).

κατέρ(ρ)εξε(ν) (*καταρέζω*).

κέ(ν) = **ἄν**, 1085–1091.

κεῖ-μαι, κείσομαι lie, recline, repose.

κεῖνος, η, ο = **ἐκεῖνος, η, ο** that (one), he, she, it.

κελαι-νεφής, ές black-clouded, wrapped in dark clouds.

κελαινός, ή, όν black, dark, dusky.

κέλευθος, ου, ἡ (*plur.* **κέλευθοι** *and* **κέλευθα**), road, way, path, journey, route.

κέλομαι (**κελ-**, **κελε-**, **κλ-**) **κελήσομαι, ἐκελησάμην*** (**ἐκεκλόμην**) urge, command, bid, request.

κέ(ν) = **ἄν** (1085–1091), haply, perchance, perhaps.

κερδαλεό-φρων, ον crafty-minded, cunning (-minded), sly, mindful of gain.

κερτόμιος, ον biting, cutting, sharp, bitter, contemptuous, reviling.

κεῦθε (*κέυθω*), *imperat.*

κεύθω (**κευθ-**, **κυθ-**), **κεύσω, ἔκευσα** (**ἔκυθον, κέκυθον**), **κέκευθα** hide, conceal, enclose.

κεφαλή, ῆς, ἡ head.

κεχαρόατο (*χαίρω*), *2d aor. optat.*

κεχολωμένον, κεχολώσεται (*χολόω*).

κῆδος, εος, τό woe, grief, care, sorrow, concern, suffering.

κήδω (**κηδ-**, **κηδε-**, **καδ-**), **κηδήσω, ἐκήδησα***, **κέκηδα*** grieve, distress, hurt, afflict.

κῆλον, ου, τό arrow, dart, shaft.

κήρ, κηρός, ἡ death, fate.

κῆρ, κήρος, τό heart, soul.

κῆρυξ, ῡκος, ὁ herald.

κἰε(ν) (κίω) = ἔκιεν (*837*).

Κίλλα, ης, ἡ Cilla, *a town in the Troad.*

κῑνέ ω*, κῑνήσω*, ἐκίνησα, κεκίνημαι*, ἐκῑνήθην move, stir; *mid. and pass.*, move (self), bestir, go, come.

κῑνηθέντος (κῑνέω), aor. pass. particip.

κιχάνω (κιχ-, κιχε-), κιχήσομαι, ἐκιχησάμην (ἔκιχον, ἐκίχην) come upon, overtake, arrive at.

κιχήω (κιχάνω), aor. subjunct.

κίω come, go, depart.

κιών (κίω), particip.

κλαγγή, ῆς, ἡ CLANG, noise, shriek (up)roar.

κλάζω (κλαγγ-), κλάγξω*, ἔκλαγξα, κέκληγα CLANG, roar, shriek, resound.

κλαίω (κλαυ-, κλαϝ-, κλαι-, κλαιε-), κλαύσομαι, ἔκλαυσα, κέκλαυ(σ)μαι* cry, weep.

κλέπτε (κλέπτω), imperat.

κλέπτω (κλεπ-, κλοπ-, κλαπ-), κλέψω*, ἔκλεψα, κέκλοφα, κέκλεμμαι*, ἐκλέφθην† (ἐκλάπην*)** steal, be stealthy, deceive, hide.

κλεύω (κλευ-, κλεϝ-, κλυ-), ἔκλυον (κέκλυον), κέκλυκα hear, hearken to.

κλισίη, ης, ἡ hut, barrack, tent.

κλισίηθεν, *gen. ablat. sing.*, from the barrack (hut, tent).

κλισίηνδε (788, 4) to the hut (barrack, tent).

*κλῦθι (*κλεύω), aor. imperat.*

Κλυται-μ(ν)ήστρη, ης, ἡ Clytaem(n)estra, *wife of Agamemnon.*

κλυτο-τέχνης, ες renowned for skill in handicraft, of renowned skill.

κνέφας, αος, τό darkness, night, gloom.

κνίση, ης, ἡ fat, savor, odor of roast meat.

κοίλος (κόιλος), η, ον hollow.

κοιμᾶθ' (κοιμάω) = ἐκοιμᾶτο = ἐκοιμάετο (*575, 582, 584–585, 837*).

κοιμά-ω (*cf.* **κεῖμαι**), **κοιμήσω*, ἐκοίμησα, ἐκοιμήθην** (lull to) sleep, slumber, lie down.

κο(υ)λεόν (571), **οῦ, τό** sheath, scabbard (1168).

κολωός, οῦ, ὁ brawl, wrangle, quarrel.

κόμη, ης, ἡ hair, locks, tresses.

κομίζω (κομιδ-), κομιῶ, ἐκόμισ(σ)α, κεκόμικα, κεκόμισμαι*, ἐκομίσθην*** care for, attend, accompany, bear (off).

κομίσαντο (κομίζω) = ἐκομίσαντο (*837*)

κορυφή, ῆς, ἡ peak, summit, crest.

κορωνίς, ίδος curved, bent.

κοσμήτωρ, ορος, ὁ marshal(ler), commander.

κοτέ-ω, ἐκότεσ(σ)α, (-άμην), κεκότη(κ)α hold a grudge, be vindictive, be angry.

κότος, ου, ὁ grudge, rancor, hate.

κουλεόν (κολεόν, 571), **οῦ, τό** sheath, scabbard (1168).

κούρη, ης, ἡ girl, maid(en), young woman.

κουρίδιος, η, ον lawfully wedded, legally married, married in youth.

κοῦρος, ου, ὁ young man, noble, page.

κραδίη, ης, ἡ = *καρδίη, ης, ἡ* (*597–598*).

κρ(αι)αίνω (κραν-), ἐκρήηνα accomplish, perform, fulfill.

κρατερός, ή, όν = **καρτερός, ή, όν** (597–598).

κρατέω (κρατεσ-) rule, bear sway.

κρᾱτός (κάρη, κρᾱτός, τό).

κράτος, εος, τό power, might, sway, rule, victory, strength, dominion.

κρείσσων, ον (*cf.* **κράτος** power) *comparat.*, mightier, more powerful, better.

κρείων, ουσα, ον ruling, prince(ss), ruler.

κρήγυος, ον good, helpful, favorable, honest, true, truthful, useful.

κρήηνον (*κραιαίνω*) *aor. imperat.*

κρητήρ, ῆρος, ὁ mixing-bowl, punch-bowl.

κρίνω (**κριν-, κρι-**), **κρινέω, ἔκρῑνα, κέκρικα****, **κέκριμαι, ἐκρί(ν)θην** pick out, select, choose, discern, decide, judge.

Κρονίδης, ᾱο, ὁ son of Cronus, *Zeus.*

Κρονίων, ωνος, ὁ son of Cronus, *Zeus.*

κρυπτάδιος, η, ον hidden, secret.

κτείνω (**κτεν-, κτον-, κτα-ν-**), **κτενέω, ἔκτεινα** (**ἔκταν, ἔκτανον**), **ἔκτονα***, **ἐκτάθην** kill, slay, murder.

κῡάνεος, η, ον dark (blue), black, dusky (1168).

κῡδι-άνειρα *fem.*, man-ennobling, bringing glory to men.

κῦδιστος, η, ον (*cf.* **κῦδος**) *superl.*, most glorious.

κῦδος, εος, τό glory, honor, renown.

κῦμα, ατος, τό swelling wave, billow.

κύνας, κύνεσσι(ν), κυνός (*κύων, κυνός, ὁ, ἡ*).

κυν-ώπης (*voc.* **κυνῶπα**) dog-faced, dog-eyed, shameless.

κύπελλον, ου, τό cup, goblet.

κύων, κυνός, ὁ, ἡ dog.

κώπη, ης, ἡ hilt, handle.

Λ

λάβε (*λαμβάνω*) = **ἔλαβε** (*837*).

λαβέ (*λαμβάνω*), *2d aor. imperat.* (*902, 1*).

λαμβάνω* (**λαβ-, ληβ-**), **λάψομαι**†, **ἔλαβον, λελάβηκα**†, **λέλαμμαι, ἐλάμφθην**† (**ἐλήφθην***) take, seize, lay hold of, accept.

λαμπ-ετά-ω shine, gleam, blaze, flame.

λαμπετόωντι (**λαμπετάω**), *particip.* (*945–948*).

λαμπρός, ή, όν bright, brilliant, shining, gleaming.

λᾱός, οῦ, ὁ people, host, soldiery.

λάσιος, η, ον hairy, shaggy, rough, bushy.

λείβ-ω, ἔλειψα pour a libation.

λείπω (**λειπ-, λοιπ-, λιπ-**), **λείψω, ἔλιπον, λέλοιπα, λέλειμμαι, ἐλείφθην*** leave, forsake, abandon, desert.

λέλοιπε(ν) (*λείπω*).

λέπω* (**λεπ-, λαπ-**), **λέψω, ἔλεψα, λέλαμμαι***, **ἐλάπην*** strip, peel, scale, hull.

λευκός, ή, όν white, shining.

λευκ-ώλενος, ον white-armed.

λεύσσω (**λευκ-**) see, behold, observe, LOOK.

λέχος, εος, τό bed, couch.

λῆγ' (*ληγω*) = *1)* **λῆγε** (*575*), *imperat.; 2)* **ἔληγε** (*575, 837*), *imperf.*

λήγ-ω, λήξω, ἔληξα cease (from), refrain, SLACKEN, weaken.

λήθ-ω escape the notice, be hidden; *mid.*, forget, lose sight of.

Λῆμνος, ου, ἡ Lemnos, *an island in the Aegean near Troy.*

Λητοῦς (*Λητώ, όος, ἡ*) = **Λητόος** (*534–535*).

Λητώ, όος, ἡ Leto, *mother of Apollo.*

λιάζομαι (**λιαδ-**), **ἐλίασσα, ἐλιάσθην** bend, turn aside, sink, fall.

λιγύς, εῖα, ύ shrill, clear-toned.

λίην exceedingly, very, especially.

λιμήν, ένος, ὁ harbor, anchoring-place.

λίσαι (*λίσσομαι*), *aor. imperat.*

λίσσομαι (**λιτ-**), **ἐλ(λ)ισάμην** (**ἐλιτόμην**) beg, entreat.

λοίγιος, η, ον dreadful, destructive, accursed, horrible, nasty, deadly.
λοιγός, οῦ, ὁ destruction, ruin, curse, death.
λοιμός, οῦ, ὁ pest(ilence), plague.
λόχονδε (λόχον, -δε) (788, 4) to an ambush.
λόχος, ου, ὁ ambush, ambuscade.
λῦμα, ατος, τό offscouring, filth.
λῦσαι (λύω), *aor. infin.*
λύσαιτε (λύω), *aor. optat.*
λῦσαν (λύω) = ἔλυσαν, *837.*
λύ-ω, λῦσω, ἔλυσα, λέλυκα*, λέλυμαι, ἐλύθην loose, free, break up, destroy.
λωβά-ομαι*, λωβήσομαι*, ἐλωβησάμην insult, revile, act arrogantly, ruin, wrong.
λωβήσαιο (λωβάομαι), *aor. optat.*
λωίων, ον, *comparat. of* **ἀγαθός, ή, όν** better, superior, preferable.

M

μ' (ἐγώ) = με (*575*), *acc.*
μά (*cf.* **μέν, μήν**), *adv. used in swearing*, surely, verily.
μάκαρ, αρος blessed, happy, fortunate, lucky.
μακρός, ή, όν long, high, lofty, large, distant.
μάλα very, exceedingly, even, by all means, much, enough.
μαλακός, ή, όν soft, gentle, tender, mild.
μάλιστα, *superl. of* **μάλα**, most, especially, by all means.
μᾶλλον, *comparat. of* **μάλα**, more, rather, preferably.
μαντεύ-ομαι, μαντεύσομαι, ἐμαντευσάμην predict, prophesy, act as seer, divine.
μάντις, ιος, ὁ seer, prophet, soothsayer.
μαντοσύνη, ης, η gift of prophecy.
μάρνα-μαι strive, fight, contend.
μάρτυρος, ου, ὁ witness.
μαχέ-ομαι (= μάχ-ομαι), μαχήσομαι (-έσσομαι ?) (μαχέομαι), ἐμαχεσ-(σ)άμην, μεμάχημαι* fight, battle.
μάχη, ης, ἡ battle, fight, fray.
μάχ-ομαι fight, battle.
με (ἐγώ).
μεγά-θῡμος, ον great-souled.
μέγαρον, ου, τό great hall; *plur.* palace.
μέγας, μεγάλη, μέγα large, great, mighty, tall.
μέγιστος, η, ον, superl. of **μέγας**, *μεγάλη, μέγα.*
μεθέμεν(αι) (*μεθίημι*), *2d aor. infin.*
μεθ-ί-ημι (σῃ-, -σε = ᾗ-, ἑ-, 603–604), μεθήσω, μεθέηκα (μεθῆκα), μεθεῖκα*, μεθεῖμαι*, μεθείθην let go, give up, forego, dismiss.
μεθ-ομῑλέ-ω, μεθωμίλησα associate with, consort with.
μειδά-ω, ἐμείδησα smile, laugh.
μείζων, ον, *comparat. of* **μέγας**, larger, greater, mightier, taller.
μεῖναι (*μένω*), *aor. infin.*
μείρομαι (σμερ-, σμορ-, σμαρ-), ἔμμορα divide, (receive as) share, receive (as lot); **εἵμαρται,** *perf. mid.*, it is fated.
μέλᾱς, μέλαινα, μέλαν, black, dark, dusky
μελήσεται (*μέλω*).
μέλι, ιτος, τό honey.
μέλλω (μελλ-, μελλε-), μελλήσω*, ἐμέλλησα* be about, be destined.
μέλπ-ω, μέλψω*, ἔμελψα* sing, dance, hymn, chant.
μέλω (μελ-, μελε-), μελήσω, ἐμέλησα*, μέμηλα, μέμβλεμαι (μεμέλημαι*), ἐμελήθην* be a concern, be a care.
μεμαῶτα (*μέμονα*), *particip.*

μέ-μονα (μεν-, μον-, μα-) *perf. only*, be eager, desire greatly, strive zealously, intend, plan.

μέν (*cf.* **μήν, μά**), *correl. with* **δέ**, on the one hand, truly; **μὲν . . . δέ** on the one hand . . . on the other, partly . . . partly, the one(s) . . . the other(s).

Μενέ-λᾱος, ου, ὁ Menelaus, *king of Sparta, brother of Agamemnon, and husband of Helen.*

Μενοιτιάδης, ᾱο, ὁ son of Menoetius, *Patroclus.*

μένος, εος, τό rage, anger, might, courage, fury, power, spirit.

μένω (**μεν-, μενε-**), **μενέω, ἔμεινα, μεμένηκα****, remain, await.

μερ-μηρίζω (**μηριγ-**), **ἐμερμήριξα** ponder, consider.

μέροψ, οπος mortal, human, man.

μέσ(σ)ος, η, ον middle, midst, medium.

μετά *adv., and prep. with gen., dat., and acc.*, with, in, among, amid, into the midst of, after, next to; *adv.*, among, after(ward), around, about, in the direction, in pursuit; *with gen.*, with; *with dat.*, among, in the midst of; *with acc.*, among, into the midst of, after, in pursuit of, to.

μετάλλᾱ (*μεταλλάω*) = *μετάλλαε* (*584–585*), *imperat.*

μετ-αλλά-ω, μεταλλήσω*, **ἐμετάλλησα** inquire after, seek to know, search after.

μεταλλῶ = *μεταλλάω* (*584–585*).

μεταξύ between, intervening.

μετατρέπῃ (*μετατρέπω*) = *μετατρέπεαι* (*584–585*), *2d sing.*

μετα-τρέπω (**τρεπ-, τροπ-, τραπ-**), **μετατρέψω, μετέτρεψα** (**μετέτραπον**), **μετατέτροφα****, **μετατέτραμμαι, μετετράφθην** turn around; *mid.*, turn oneself toward, heed.

μετά-φημι (**φη-, φα-**), **μεταφήσω, μετέφησα***, *imperf.* **μετέφην, μετεφάμην** speak among, address, converse with.

μετα-φράζω (**φραδ-**), **μεταφράσω*** (**μεταφράσ(σ)ομαι**), **μετέφρασα** (**μετεπέφραδον**), **μεταπέφρακα****, **μεταπέφρασμαι***, **μετεφράσθην** tell, point out, declare (later, hereafter, among); *mid.*, consider later, plan hereafter, reflect on later.

μετέειπε(ν) (*μετεῖπον*).

μετ-εῖπον (**ρεπ-**), *2d aor.* spoke among, addressed.

μετέφη (*μετάφημι*).

μετ-όπισθε(ν) afterward(s), later, (here)after.

μεῦ, μευ (*ἐγώ*).

μή not, lest, that not.

μη-δέ and not, but not, nor, not even; **μηδὲ . . . μηδέ** neither . . . nor.

μήν (*cf.* **μέν, μά**), truly, indeed, surely, verily.

μῆνις, ιος, ἡ wrath, fury, madness, rage.

μηνί-ω, μηνίσω, ἐμήνῑσα rage, fume, be furious, be mad.

μηρίον, ου, τό thigh-bone, thigh-piece.

μῆρον, ου, τό thigh-piece, thigh-bone, thigh.

μηρός, οῦ, ὁ thigh.

μή-τε and not, neither, nor; **μήτε . . . μήτε** neither . . . nor.

μήτηρ, τέρος (**τρός**), **ἡ** MOTHER, dam.

μητίετα, ᾱο, ὁ counsellor, (prudent) adviser.

μι-μνήσκω (**μνα-**), **μνήσω, ἔμνησα, μέμνημαι, ἐμνήσθην** remind, recall, call to mind, remember.

μίν, *acc. sing., all genders*, him, her, it.

μίνυνθα short(ly), for a short time.
μινυνθάδιος, η, ον short-lived, ephemeral, brief.
μίστυλλον = ἐμίστυλλον (837).
μιστύλ-λω slice, cut into bits.
μνήσᾱσα (μιμνήσκω), aor. act. particip., fem.
μογέ-ω, ἐμόγησα toil, struggle, endure hardship.
(ἐ)μοί (ἐγώ).
μοῖρα, ης, ἡ lot, fate, portion, suitability.
μολπή, ῆς, ἡ dance, song, dancing, singing, hymn(ing).
Μοῦσα, ης, ἡ Muse. *The Muses were daughters of Zeus, and were patronesses of music, dancing, poetry, and song.*
μῡθέ-ομαι, μῡθήσομαι, ἐμῡθησάμην speak, tell, declare.
μῦθος, ου, ὁ word, command, story.
μῡρίοι, αι, α countless, innumerable.
Μυρμιδών, όνος, ὁ Myrmidon, *Greek.*

N

ναί yea, yes, verily.
ναίω (νασ-), ἔνασσα, ἐνάσθην dwell, inhabit; *mid.*, be situated.
νέας (νῆυς, νηός, ἡ) = νῆας (572).
νέηαι (νέομαι), 2d sing. subjunct.
νεικέω (νεικεσ-), νεικέσ(σ)ω, ἐνείκεσ(σ)α struggle, contend, revile, quarrel, fight.
νέκταρ, αρος, τό nectar, drink of the gods.
νέκῡς, υος, ὁ dead body, corpse.
νέομαι (νεσ-), *usually in fut. sense,* come, go, return.
νέος (= νέϝος), η, ον NEW, young, youthful, recent, late.
Νέστωρ, ορος, ὁ Nestor, *the oldest of the Greek chieftains.*
νεύ-ω, νεύσω, ἔνευσα, νένευκα* nod.
νεφελ-ηγερέτα, ᾱο, ὁ cloud-gatherer, wrapped in clouds.
νεῶν (νηῦς, νηός, ἡ) = νηῶν (572).
νεώτερος, η, ον (νέος, η, ον), comparative.
νῆα, νῆας, νήεσσι, νηί (νηῦς, νηός, ἡ).
νημερτής, ές unerring, true, truthful, reliable, faithful, infallible, certain.
1) **νηός, οῦ, ὁ** temple, shrine, fane.
2) *νηός, νηυσί (νηῦς, νηός, ἡ).*
νηῦς, νηός, ἡ ship.
νῑκά-ω, νῑκήσω, ἐνίκησα, νενίκηκα*, νενίκημαι*, ἐνῑκήθην conquer, prevail, surpass.
νοεούσῃ (νοέω), fem. particip.
νοέ-ω, νοήσω, ἐνόησα, νενόηκα*, νενόημαι*, ἐνοήθην* perceive, think, consider, plan.
νόος, ου, ὁ mind, plan, purpose.
νόσφι(ν) apart, away, aside, separate.
νοῦσος, ου, ἡ plague, pestilence, disease, sickness.
νύ, *encl.*, now, indeed, to be sure, surely, then.
νῦν now, at this time, as matters now are, as it is; *commonly implies a contrast.*
νύξ, νυκτός, ἡ night, darkness.
νωμά-ω, νωμήσω*, ἐνώμησα distribute, apportion, handle easily, brandish.

Ξ

ξανθός, ή, όν tawny, yellow, blond.
ξίφος, εος, τό sword.
ξύν = σύν.
ξυν-δέ-ω (= συν-), ξυνδήσω, ξυνέδησα, ξυνδέδεκα*, ξυνδέδεμαι, ξυνεδέθην* bind (hand and foot), "hog-tie."
ξυνέηκε (ξυνίημι).
ξῡνήιος, η, ον common (stock, possessions).
ξύνιεν (ξυνίημι), imperf., 3d plur.

ξυν-ί-ημι (ση-, σε-, = ἡ-, ἑ-, 603–604), ξυνήσω, ξυνέηκα (ξυνῆκα), ξυνεῖκα*, ξυνεῖμαι*, ξυνείθην bring together, throw together, hearken, heed.

O

ὁ, ἡ, τό this, that; he, she, it; who, which, what.

ὅ (ὅς, ἥ, ὅ).

ὀβελός, οῦ, ὁ spit.

ὅ γε, ἥ γε, τό γε this, that; he, she, it.

ὅ-δε, ἥ-δε, τό-δε this (here).

ὁδός, οῦ, ἡ road, way, path, journey, expedition.

Ὀδυσ(σ)εύς, ῆος, ὁ Odysseus (Ulysses).

ὄζος, ου, ὁ branch, shoot, limb.

ὄθ-ομαι care, consider, reck, regard, worry.

οἱ (ὁ, ἡ, τό).

οἵ (ὅς, ἥ, ὅ).

οἰ (εἷο, ἑο).

*οἶδε (*εἴδω).*

οἴεαι (οἴω), 2d sing.

ὀιζῠρός, ή, όν piteous, woeful, miserable.

οἴκαδε (*cf.* **οἶκος -δε**, 788, 4) homeward, to home.

οἶκοι (οἶκος), *locative*, at home.

οἰκόνδε (οἶκος, 788, 4), home(ward), to home.

οἶκος, ου, ὁ house, home.

οἰνο-βαρής, ές WINE-heavy, sot(tish).

οἴνοπα (οἶνοψ, οπος).

οἶνος (Foῖνος), ου, ὁ WINE.

οἰνο-χοέ-ω, ᾠνοχόησα pour WINE, pour drink(s).

οἶν-οψ, οπος WINE-colored, WINE-faced.

οἷος, η, ον alone, sole, only.

οἷος, η, ον such (as), of what sort, what.

οἷς (ὅς, ἥ, ὅν), dat. plur.

*οἶσθα (*εἴδω), perf., 2d sing.*

ὀιστός, οῦ, ὁ arrow, shaft.

οἴχομαι (οἰχ-, οἰχε-, οἰχο-), οἰχήσομαι*, ᾤχωκα come, go, depart.

ὀΐω (οἴω) (οἰ-, οἰε-), οἰήσομαι*, ὠΐσάμην, ὠΐσθην think, suppose, imagine, believe, expect.

οἰωνο-πόλος, ου, ὁ bird-interpreter, augur, soothsayer.

οἰωνός, οῦ, ὁ bird (of prey), vulture, omen.

ὀλέκω kill, destroy, ruin.

ὀλέσ(σ)εις, ὀλέσ(σ)ῃς, ὀλέσ(σ)ῃ (ὄλλῡμι).

ὀλίγος, η, ον little, few, small, of slight value, cheap.

ὄλλῡμι (ὀλ-, ὀλε-, ὀλο-), ὀλέσ(σ)ω, ὤλεσ(σ)α, ὄλωλα destroy, kill, ruin, lose; *mid.*, perish, die.

ὀλο(ι)ός, ή, όν (*cf.* **ὄλλῡμι**) accursed, baneful, destructive (571, 1168).

Ὀλύμπιος, η, ον Olympian.

Ὄλυμπος (Οὔλυμπος, 571), **ου, ὁ** Olympus, *a tall mountain in northern Greece, the home of the gods.*

ὁμ-ηγερής, ές collected, gathered, assembled.

ὁμῑλέ-ω, ὁμῑλήσω*, ὡμίλησα associate with, collect.

ὁμίχλη, ης, ἡ mist, fog, cloud, vapor.

ὄμμα, ατος, τό eye; *plur.*, face.

ὀμνῡμι (ὀμ-, ὀμε-, ὀμο-), ὀμοῦμαι (= ὀμό(σ)ομαι = ὀμόομαι, 603–604, 584–585), **ὤμοσ(σ)α, ὀμόμοκα*, ὀμώμο(σ)μαι*, ὠμό(σ)θην*** pledge with an oath, swear by (to).

ὁμοῖος, η, ον equal, similar.

ὁμοιό-ω*, ὁμοιώσω*, ὡμοιώθην liken, make like, compare, make equal.

ὄμοσ(σ)ον (ὄμνῡμι), aor. imperat.

ὁμοῦ together, at the same time.

ὁμοῦμαι (ὄμνῡμι).

ὁμῶς equally, alike, together, at the same time.

ὄν (*ὅς, ἥ, ὅ*), (*ὅς, ἥ, ὅν*).

ὄναρ, *indecl.*, **τό** dream.

ὀνείδειος, ον reviling, abusive, slanderous.

ὀνειδίζω (*cf.* **ὄνειδος**), **ὠνείδισα** revile, slander, reproach, abuse.

ὀνείδισον (*ὀνειδίζω*), *aor. imperat.*

ὄνειδος, εος, τό abuse, slander, reviling, insult.

ὀνειρο-πόλος, ου, ὁ dream-interpreter, dreamer of dreams.

ὄνησα (*ὀνίνημι*) = *ὤνησα* (*837*).

ὀνίνημι (**ὀνη-, ὀνα-**), **ὀνήσω, ὤνησα, ὠνήθην*** help, benefit, favor, assist, profit, be useful.

ὀνομάζω (*cf.* **ὄνομα** name), **ὀνομάσω***, **ὠνόμοσα, ὠνόμακα****, **ὠνόμασμαι***, **ὠνομάσθην*** address, call (by name).

ὀξύς, εῖα, ύ sharp, biting, keen, cutting, acid.

ὀπί (*ὀψ, ὀπός, ἡ*).

ὄπι(σ)θε(ν) behind, from behind, later, latter.

ὀπίσ(σ)ω back(ward), behind, later.

ὁ(π)-πότε when(ever).

ὅ(π)-πως that, in order that, how that.

ὀπτά-ω, ὤπτησα, ὠπτήθην cook, roast, bake.

ὅ(π)πως *see above.*

ὁρᾶτο (*ὁράω*) = *ὡράετο* (*837, 584–585*).

ὁράω (**Ϝορ-, Ϝιδ-, ὀπ-**), **ὄψομαι, εἶδον ὄπωπα, ὤμμαι* (ἑώρᾱμαι)*, ὤφθην*** see, behold, look, observe.

ὀρέγ-νῡμι (= **ὀρέγω**) reach forth, stretch out, extend.

ὀρεγνύς (*ὀρέγνῡμι*), *particip.*

ὀρέγ-ω (*cf.* **ὀρέγνῡμι**), **ὀρέξω, ὤρεξα, ὀρώρεγμαι, ὠρέχθην*** reach forth, stretch out, extend.

ὀρέσ-κῳος, ον living in mountain dens, lying in mountain lairs.

ὅρκος, ου, ὁ oath, that by which one swears (as witness).

ὁρμαίνω (**ὁρμαν-**), **ὥρμηνα** toss about, turn over (in mind), turn about, consider, plan, ponder.

ὅρμος, ου, ὁ anchorage.

ὄρ-νῡμι, ὄρσω, ὦρσα (**ὤρορον**), **ὄρωρα, ὀρώρεμαι** stir up, kindle, incite, excite, arouse.

ὄρος (**οὔρος**, *571*), **εος, τό** mountain.

ὀρόων (*ὁράω*) = *ὁράων* (*945–948*), *pres. particip.*

ὅς, ἥ, ὅ who, which, what.

ὅς, ἥ, ὅν his, her(s), its (own).

ὅσ(σ)ος, η, ον how much, how many, how large, how great, how long.

ὄσσε, ὀσσοιιν, τώ eyes.

ὀσσομαι (**ὀκ-**) eye, look (upon), glare at.

ὅσ(σ)ος, η, ον how much, how many, how large, how great, how long.

ὅ(σ)-τις, ἥ-τις, ὅ(τ)-τι who(so)-(ever), which(ever), what(ever).

ὅτ᾽ = **ὅτε** (*575*), when(ever), that.

ὅ(σ)-τε, ἥ-τε, ὅ-τε who, which, what.

ὅ(τ)-τι that, because.

ὅ(τ) τι (*ὅστις, ἥτις, ὅ τι*).

ὀτρηρός, ή, όν ready, eager, nimble, swift.

ὅ(τ) τι (= *ὅ τι*).

οὐ, οὐκ, οὐχ not, no.

οὗ (*ὅς, ἥ, ὅ*).

οὐ-δέ and not, not even, nor, but not.

οὐδ-είς, οὐδε-μία, οὐδ-έν no one, not one, not any, none, nobody, nothing.

οὔθ᾽ = *οὔτε* (*575, 582*).

οὐκ (*οὐ*).

οὐλόμενος, η, ον (*cf.* **ὄλλῡμι**) accursed, destructive, deadly, baneful (*1168*).

οὐλο-χύτη, ης, ἡ poured-out barley corn.

Οὔλυμπος (Ὄλυμπος, ου, ὁ, *571*, 1168).

οὖν therefore, hence, now, then, in fact.

οὕνεκα (= **οὗ ἕνεκα**) because.

οὔ-ποθ' = **οὐ-ποτε** (575, 582), not ever, never.

οὔ-πω not ever, never.

Οὐρανίων, ωνος, ὁ, ἡ dweller of heaven, divinity, god(dess).

οὐρανόθεν (*gen. ablat.*), from heaven.

οὐρανός, οῦ, ὁ heaven, sky.

οὐρεύς, ῆος, ὁ mule (*ὀρεύς*, 1168).

1) **οὖρος, ου, ὁ** breeze, wind.

2) **οὖρος** (**ὄρος, εος, τό**, 571), mountain (1168).

οὔ-τε and not, nor; **οὔτε . . . οὔτε** neither . . . nor.

οὐ-τιδανός, ή, όν worthless, of no account, cowardly, feeble.

οὗτος, αὕτη, τοῦτο that (one).

οὕτω(s) thus, so, in this way.

ὀφείλω (**ὀφελ-**, **ὀφειλε-**), **ὀφειλήσω***, **ὤφελον**, **ὠφείληκα****, **ὠφειλήθην*** owe, ought, be obligated; *aor. in wishes*, would that!

ὄφελες (*ὀφείλω*) = *ὤφελες* (*837*).

ὄφελλε(ν) (*ὀφέλλω*) = *ὤφελλε(ν)* (*837*).

1) *ὀφέλλω* = *ὀφείλω*.

2) **ὀφέλ-λω** increase, magnify, swell.

ὀφθαλμός, οῦ, ὁ eye, sight.

ὄφρα until, in order that, while.

ὀφρῦς, ύος, ἡ (eye)brow.

ὄχα far, by far.

ὀχθέ-ω*, **ὤχθησα** be vexed, be displeased, be worried.

ὄψ, ὀπός, ἡ voice, word, speech, language.

Π

παῖδα, παῖδες, παιδός (**παῖς, παιδός, ὁ, ἡ**).

παιήων, ονος, ὁ PAEAN, song of praise.

παῖς, παιδός, ὁ, ἡ child, son, daughter.

παλάμη, ης, ἡ PALM, hand, fist.

παλίλ-λογος, ον gathered together again, re-collected, re-assembled.

πάλιν back, backward(s), again, anew.

παλιν-άγρετος, ον revocable, to be taken back.

Παλλάς, άδος, ἡ Pallas (Athena).

πάμ-παν completely, altogether, entirely.

πᾶν (*πᾶς, πᾶσα, πᾶν*).

παν-ημέριος, η, ον all day long, enduring the whole day through.

πάντα, πάντας, πάντες, πάντεσσι (*πᾶς, πᾶσα, πᾶν*).

πάντῃ everywhere, throughout.

πάντων (*πᾶς, πᾶσα, πᾶν*).

παρά (**πάρ**) *adv., and prep., with gen., dat., and acc.*, from the side of, by the side of, to the side of, beside, along; *adv.*, beside, near by; *with gen.*, from (the side of, beside); *with dat.*, by (the side of), near, beside; *with acc.*, to the side of, along (by).

πάρα = *παρῆν* (*πάρειμι*).

παρά-φημι (**φη-**, **φα-**), **παραφήσω, παρέφησα***; *imperf.*, **παρέφην, παρεφάμην** advise, counsel, urge, persuade, win over.

παρέζεο (*παρέζομαι*), *imperat.*

παρ-έζομαι (**σεδ-**, = **ἕδ-**, 603–604) sit beside, sit near.

πάρ-ειμι (**ἐσ-**), **παρέσ(σ)ομαι** be present (at hand, near, beside).

παρ-είπον (**Fεπ-**) *2d aor.*, persuade, cajole, win over, urge, outwit, delude, beguile, talk over.

παρελεύσεαι (*παρέρχομαι*).

παρ-έρχομαι (**ἐρχ-**, **ἐλθ-**, **ἐλευθ-**, **ἐλυθ-**), **παρελεύσομαι, παρῆλθον** (**παρήλυθον**), **παρελήλυθα** (**παρειλήλουθα**)

evade, pass by, outwit, delude, elude, circumvent.

παρέσσεται (*πάρειμι*).

πάρ-ημαι (**ἧσ-**) sit beside.

πάροιθε(ν) before, formerly, in front of.

πάρος formerly, of old, before this.

πᾶς, πᾶσα, πᾶν all, every, (the) whole.

πάσαντο (*πατέομαι*) = **ἐπάσαντο** (*837*).

πᾶσι(ν) (*πᾶς, πᾶσα, πᾶν*).

πατέομαι* (**πατ-, πατε-**), **ἐπασ(σ)άμην, πέπασμαι** eat, feed.

πατήρ, πατρός (**πατέρος**), **ὁ** FATHER, sire.

πάτρη, ης, ἡ FATHERland, native land.

πατρί (*πατήρ, πατρός, ὁ*).

Πάτροκλος (**-έης**), **ου** (**-ῆος**), **ὁ** Patroclus, *chum of Achilles.*

πατρός (*πατήρ, τρός, ὁ*).

παῦε (*παύω*), *imperat.*

παύσαντο (*παύω*) = **ἐπαύσαντο** (*837*).

παύσειεν, παύσουσα (*παύω*).

παύω, παύσω, ἔπαυσα, πέπαυκα*, **πέπαυμαι, ἐπαύθην*** cease, stop, pause, check, restrain, hold off.

πείθεο (*πείθω*), *imperat.*

πείθω (**πειθ-, ποιθ-, πιθ-**), **πείσω, ἔπεισα** (**πέπιθον**), **πέποιθα, πέπεισμαι***, **ἐπείσθην*** persuade, win over, mislead ; *mid.*, trust in, believe, obey.

πειρά-ω, πειρήσω, ἐπείρησα* (**ἐπειρησάμην**), **πεπείρηκα†, πεπείρημαι, ἐπειρήθην** try, attempt, make trial.

πείρησαι (*πειράω*), *mid. imperat.*

Πειρί-θοος, ου, ὁ Pirithous (1168).

πείρω (**περ-, παρ-**), **ἔπειρα, πέπαρμαι, ἐπάρην†** pierce, stud, rivet.

πείσεις, πείσεσθαι (*πείθω*).

πελάζω (*cf.* **πέλας** near), **πελάσω, ἐπέλασ(σ)α, πέπλημαι, ἐπελάσθην** (**ἐπλήμην**) bring near, draw near, approach.

πέλω (**πελ-, πλ-**), **ἔπελον, ἐπελόμην** ; *2d aor.*, **ἔπλε, ἔπλετο** turn, move ; *mid.*, be, become.

πέμπω (**πεμπ-, πομπ-**), **πέμψω, ἔπεμψα, πέπομφα****, **πέπεμμαι***, **ἐπέμφθην*** send, escort, conduct.

πεμπ-ώβολον, ου, τό five-pronged fork.

πέμψω (*πέμπω*).

πένθος, εος, τό woe, grief, sadness.

πέν-ομαι work, be busy, labor, do.

πεπαρμένον (*πείρω*), *perf. mid. particip.*

πεπίθοιμεν, πεποίθῃς (*πείθω*).

πέρ *encl.*, exceedingly, very, even (if), although.

περί *adv., and prep, with gen., dat., and acc.*, around, about, concerning, for, exceedingly, above, over, more than, superior ; *adv.*, around, about, beyond, over, exceedingly ; *with gen.*, around, about, concerning, beyond ; *with dat.*, around, about, concerning, for ; *with acc.*, around, about, concerning.

περι-έχω (**σεχ-, σχ-, σχε-**), **περιέξω** (**περισχήσω**), **περιέσχον** encompass, embrace, protect, defend.

περι-καλλής, ές very beautiful, charming.

περι-κλυτός, ή, όν, famous, very renowned.

περίσχεο (*περιέχω*), *2d aor. mid. imperat.*

περι-φραδέως very carefully.

πεσόντα (*πίπτω*), *2d aor. particip.*

πετάννῡμι* (**πετα-, πτα-**), **πετάσω***, **ἐπέτασ(σ)α, πεπέτακα***, **πέπταμαι, ἐπετάσθην** stretch, spread out, unfurl.

πέτασσαν (*πετάννῡμι*) = **ἐπέτασ(σ)αν**, (*837*).

πεύθομαι (**πυνθάνομαι**) (**πευθ-, πυθ-**),

πεύσομαι, ἐπυθόμην (πεπυθόμην), πέπυσμαι learn (by inquiry).

Πηλείδης, ᾱο, ὁ son of Peleus, *Achilles.*

Πηλεΐων, ωνος, ὁ son of Peleus, *Achilles.*

Πηλέος (Πηλεύς, ῆος, ὁ) = Πηλῆος (*572*).

Πηλεύς, ῆος, ὁ Peleus, *husband of Thetis, and father of Achilles.*

Πηληιάδης, ᾱο, ὁ son of Peleus, *Achilles.*

πίθεσθε (πείθω), *2d aor. imperat.*

πίθηαι, πίθηται (πείθω).

πίμπλαντο (πίμπλημι) = ἐπίμπλαντο (*837*).

πίμ-πλημι (πλη-, πλα-), πλήσω, ἔπλησα (ἐπλήμην), πέπληκα*, πέπλησμαι*, ἐπλήσθην fill, sate, stuff.

πίονα (πίων, ειρα, πῖον).

πί-πτω (πετ-, πτ-, πτη-), πεσέομαι, ἔπεσον, πέπτη(κ)α fall (down), drop, perish, die, sink.

πίων, πίειρα, πῖον fat, rich, fertile.

πλαγχθέντας (πλάζω), *aor. pass. particip.*

πλάζω (πλαγγ), πλάγξομαι, ἔπλαγξα, ἐπλάγχθην beat (back), baffle, (cause to) wander.

πλείων, ον (πολύς, πολλή, πολύ), *comparat.*

πλεόνεσσι (πλέων, ον = πλείων, ον, *571*).

πλέων, ον = πλείων, ον, *571.*

πλοῦτος, ου, ὁ wealth, riches, abundance.

ποδ-άρκης, ες swift-footed, able-footed.

πόδας, ποδός (πούς, ποδός, ὁ).

ποθέεσκε (ποθέω), *iterative* (*900*).

ποθέ-ω, ποθήσω*, ἐπόθεσα (ἐπόθησα*) yearn, long for (what is lacking), desire, lack, miss.

ποθή, ῆς, ἡ yearning, longing, desire, lack, regret.

ποθί *encl.*, ever, at any time.

ποιέ-ω, ποιήσω, ἐποίησα, πεποίηκα*, πεποίημαι, ἐποιήθην* do, make, perform, execute, cause, effect, fashion, build, produce.

ποιμήν, ένος, ὁ shepherd, guardian, protector.

ποῖος, η, ον what (sort)? what kind?

ποι-πνύ-ω, ἐποίπνῡσα bustle, hurry, puff, pant.

πολέας (πολύς, πολλή, πολύ).

π(τ)ολεμίζω (*cf.* **π(τ)όλεμος**), **π(τ)ολεμίξω** war, battle, fight.

πόλεμος (πτόλεμος), ου, ὁ war, battle, fight, fray.

πολιός, ή, όν gray, hoary.

πόλις (πτόλις), ιος, ἡ city, community, state.

πολλάκις often, many times.

πολλός, ή, όν = **πολύς, πολλή, πολύ** much, many, numerous.

πολυ-αἶξ, ῑκος impetuous, onrushing.

πολυ-βενθής, ές very deep.

πολυ-δειράς, άδος many ridged, with many cliffs.

πολύ-μητις, ιος wily, shrewd, rich in counsel.

πολύς, πολλή, πολύ = **πολλός, ή, όν** much, many, numerous.

πολύ-στονος, ον causing many groans, rich in groans.

Πολύ-φημος, ου, ὁ Polyphemus.

πολύ-φλοισβος, ον much-roaring, loud-roaring, heavy-thundering.

πόνος, ου, ὁ work, labor, toil, trouble.

ποντο-πόρος, ον crossing the sea, sea-traversing, sea-going.

πόντος, ου, ὁ sea.

πόποι alas! ah me! oh dear! good gracious!

πόρον (πορ-, πρω-) *2d aor.*, = ἔπορον (837) give, grant, bestow, furnish; *perf.*, **πέπρωται** it is fated.

πορ-φύρεος, η, ον dark PURPLE, violet, glistening.

Ποσειδᾶων, ωνος, ὁ Poseidon, *god of the sea, brother of Zeus, and one of the mightiest of the Greek divinities.*

πόσις, ιος, ἡ drink(ing).

ποτέ *'encl.*, ever, at any (some) time, once.

ποτί = προτί (πρός).

πότνια, ης, ἡ revered, honored (lady, queen).

ποτόν, οῦ, τό drink(ing).

πού *encl.*, any(where, way), some (where, way, how), perhaps.

πούς, ποδός, ὁ foot.

πραπίς, ίδος, ἡ heart, mind, soul, diaphragm.

πρήθ-ω, πρήσω, ἔπρησα burn, blow, inflate.

πρῆξαι (πρήσσω).

πρῆσε(ν) (πρήθω) = ἔπρησε(ν) (837).

πρήσσω (πρᾱγ-), πρήξω, ἔπρηξα, πέπρηγα†, πέπρηγμαι†, ἐπρήχθην† carry through, accomplish, perform, do, act.

Πρίαμος, ου, ὁ Priam, *the aged king of Troy.*

πρίν sooner, until, before, formerly.

πρό, *adv., and prep. with gen.*, before, in front, forth, forward.

προ-βάλλω (βαλ-, βλη-), προβαλέω, προέβαλον, προβέβληκα, προβέβλημαι, προεβλήθην* cast forward, throw forward, cast forth.

προβέβουλα (προβούλομαι).

προ-βούλομαι (βουλ-, βουλε-), προβουλήσομαι*, προβέβουλα, προβεβούλημαι*, προεβουλήθην* prefer, wish rather, desire rather.

προ-ερέσσω (ἐρετ-), προήρεσ(σ)α row forward.

προ-ερύω (Ϝερυ-, Ϝρυ-), προερύω, προείρυσ(σ)α, προείρυ(σ)μαι draw forward, drag forward, launch.

πρόες (προΐημι), 2d aor. imperat.

προθέουσι(ν) (προτίθημι), 3d plur.

προ-ΐάπ-τω, προϊάψω, προΐαψα hurl forward, send forth.

προΐαψε(ν) (προϊάπτω).

προΐει (προΐημι).

προ-ΐ-ημι (ση-, σε-, = ἡ-, ἑ-, 603–604), προήσω, προέηκα (προεῖκα), προεῖκα*, προεῖμαι*, προείθην send forward, send forth, give up.

πρό-πᾱς, πρό-πᾶσα, πρό-παν all, entire, whole.

πρός, π(ρ)οτί, *adv., and prep. with gen., dat., and acc.*, to, toward, also, at, on, from, on behalf of; *with gen.*, from before, at the bidding, in the sight; *with dat.*, on, at, by; *with acc.*, to, toward, (up)on, against.

προσ-αυδά-ω, προσαυδήσω*, προσηύδησα address, speak to, say to, accost.

προσ-είπον (προσέειπον) (Ϝεπ-), 2d aor., spoke to, addressed.

προσέφη (πρόσφημι).

προσεφώνεον (προσφωνέω).

προσηύδα (προσαυδάω).

πρόσθε(ν) before, formerly, sooner.

πρόσ(σ)ω forward, in front, forth.

πρόσ-φημι (φη-, φα-), προσφήσω, προσέφησα*; *imperf.* προσέφην, προσεφάμην speak to, address, accost.

προσ-φωνέ-ω, προσφωνήσω*, προσεφώνησα speak to, address, accost.

πρόσω = πρόσ(σ)ω.

πρότερος, η, ον former, sooner, older, before.

π(ρ)οτί = πρός.

προ-τί-θημι (θη-, θε-), προθήσω, προέθηκα, προτέθεικα*, προτέθειμαι*,

προετέθην add, grant in addition, place upon also.
πρό-τονος, ου, ὁ fore-stay, cordage.
πρό-φρων, ον eager, glad, zealous, joyful, kind(ly).
πρύμνη, ης, ἡ stern of a ship.
πρυμνήσιον, ου, τό stern-cable, stern-hawser.
πρώτιστος, η, ον (*πρῶτος, η, ον*), *superl.*
πρῶτος, η, ον first, foremost, chief.
πτερόεις, εσσα, εν winged, flying.
πτόλεμος = *πόλεμος, ου, ὁ.*
πτολίεθρον (*cf.* **π(τ)όλις**), **ου, τό** city.
πτόλις = *πόλις, ιος, ἡ.*
πυθοίατο (*πεύθομαι, πυνθάνομαι*), *optat.*
Πύλιος, η, ον Pylian, of Pylus.
Πύλος, ου, ἡ Pylus, *a city and district on the west coast of the Peloponnesus.*
πῦρ, πυρός, τό fire.
πυρή, ῆς, ἡ (funeral) pyre.
πώ, *encl.*, in some way, in any way, ever, yet, at some time, at any time.
πωλέ-ομαι, πωλήσομαι come, go, attend, frequent, return.
πωλέσκετο (*πωλέω*), *iterative* (*900*).
πώ-ποτε ever yet, at any time.
πώς, *encl.*, (in) some way, somehow, (in) any way, perhaps.
πῶς how? in what way?

P

ῥά (*ἄρα, ἄρ*).
ῥέζω (**Fρεγ-**), **ῥέξω, ἔρ(ρ)εξα, ἐρέχθην** work, accomplish, do, perform, make, sacrifice.
ῥέξαι, ῥέξᾱς (*ῥέζω*).
ῥέω (**σρευ-, σρεF-, σρυ-, σρυε-** = **ρευ-**, *603–604*), **ῥεύσομαι***, **ἔρρευσα***, **ἐρρύηκα***, **ἐρρύην** run, flow, stream, pour.
ῥηγμίν, ῖνος, ἡ (*cf.* **ῥήγνῡμι** break) beach, strand, shore.
ῥῖγίων, ον (*cf.* **ῥῖγος** cold) worse, more horrible.
ῥῖπ-τω, ῥίψω, ἔρρῖψα, ἔρρῖφα**, **ἔρρῖ-μαι***, **ἐρρίφ(θ)ην*** hurl, dash, throw with a twirl, brandish.
ῥῖψε(ν) (*ῥῖπτω*) = *ἔρρῖψε(ν)* (*837*).
ῥοδο-δάκτυλος, ον rosy-fingered.

Σ

σ' = 1) *σε*, 2) *σοί* (*575*).
σαό-ω, σαώσω, ἐσάωσα, ἐσαώθην save, protect, rescue, preserve.
σαώτερος, η, ον (*σάος, η, ον*), *comparat.*
σάος, η, ον = *σόος, η, ον.*
σέ, σέθεν, σέο (*σύ*).
σημαίνω (**σημαν-**), **σημανέω, ἐσήμηνα, σεσήμασμαι***, **ἐσημάνθην*** point out, order, command.
σῇσ(ι) (*σός, σή, σόν*).
Σίντιες, ων, οἱ Sintians, *early inhabitants of Lemnos.*
σκαιός, ή, όν left (hand), unlucky.
σκηπτ-οῦχος, η, ον SCEPTRE-holding, sceptre-bearing.
σκῆπτρον, ου, τό SCEPTRE, staff.
σκίδ-νημι scatter, disperse.
σκιόεις, εσσα, εν shady, shadowy.
Σμινθεύς, ῆος, ὁ Smintheus, mouse god, *epithet of Apollo.*
σοί (*σύ*).
σοῖσι, σόν (*σός, σή, σόν*).
σόος, η, ον (= **σάος** = **σάFος**) safe, sound, unhurt, unharmed, well.
σός, σή, σόν your(s).
σπλάγχνον, ου, τό vitals, haslets.
στείλαντο (*στέλλω*) = *ἐστείλαντο* (*837*).
στεῖρα, ης, ἡ cut-water, stem.
στέλλω (**στελ-, σταλ-**), **στελέω, ἔστειλα, ἔσταλκα****, **ἔσταλμαι***, **ἐστάλην*** put, place, arrange, furl.
στέμμα, ατος, τό fillet, wreath.
στενάχ-ω groan, sob, sigh.

στῆ (*ἵστημι*) = **ἔστη** (*837*).

στῆθος, εος, τό breast, chest.

στήσαντο, στήτην (*ἵστημι*) = *ἐστήσαντο, ἐστήτην* (*837*).

στρατός, οῦ, ὁ army, encampment, camp, host.

στυγέω (**στυγ-, στυγε-**), **ἔστυξα** (**ἔστυγον**), **ἐστυγήθην**† hate, loathe, dislike, make hateful, hold in horror, fear.

στυφελίζω (**στυφελιγ-**), **ἐστυφέλιξα** strike, thrust, hurl.

σύ, σέο you.

σύμ-πᾶς, σύμ-πᾶσα, σύμ-παν all (together).

συμ-φράζομαι (**φραδ-**), **συμφράσ(σ)ομαι, συνεφρασ(σ)άμην, συμπέφρασμαι** devise plans with, counsel together.

σύν, *adv., and prep. with dat.*, with, together (with), along with.

σύνδεο (*συντίθημι*), *2d aor. imperat.*

συν-τί-θημι (**θη-, θε-**), **συνθήσω, συνέθηκα, συντέθεικα*, συντέθειμαι*, συνετέθην** put together, unite, perceive, comprehend, heed, consider.

σφάζω (**σφαγ-**), **σφάξω***, **ἔσφαξα, ἔσφαγμαι, ἐσφάχθην**† cut the throat, slaughter, slay.

σφί(ν), σφίσι(ν) (*εἷο, ἑο*).

σφώ (*σύ*), *σφῶε* (*εἷο, ἑο*), *σφῶι* (*σύ*), *σφωίν* (*εἷο, ἑο*).

σφωίτερος, η, ον of you two, belonging to you two.

σχέθε (*ἔχω*) = *ἔσχεθε* (*837*).

σχίζη, ης, ἡ split wood.

T

τ' = **τέ** (*575*).

τά (*ὁ, ἡ, τό*).

τάδε (*ὅδε, ἥδε, τόδε*).

Ταλθύ-βιος, ου, ὁ Talthybius.

τἄλλα = *τὰ ἄλλα* (*587*).

τάνυσ(σ)αν (*τανύω*) = **ἐτάνυσ(σ)αν** (*837*).

τα-νύ-ω (*for* **τᾱ-νυ-ω**, *597–598*), **τανύ(σ)ω, ἐτάνυσ(σ)α, τετάνυσμαι, ἐτανύσθην** stretch, place along.

ταράξῃ (*ταράσσω*).

ταράσσω* (**ταραχ-**), **ταράξω***, **ἐτάραξα, τέτρηχα, τετάραγμαι*, ἐταράχθην*** disturb violently, throw into confusion; *perf.* be disturbed.

ταρβέ-ω, ταρβήσω*, ἐτάρβησα fear, be in terror, be frightened.

ταῦθ' (*οὗτος, αὕτη, τοῦτο*) = *ταῦτα* (*575, 582*).

ταῦρος, ου, ὁ bull.

ταῦτα (*οὗτος, αὕτη, τοῦτο*).

τάχα (*cf.* **ταχύς**, *781*) quickly, swiftly, soon.

τέ, *postpos. encl.*, and, also; **τέ . . . τέ**, *or* **τέ . . . καί** both . . . and, not only . . . but also.

τέκε (*τίκτω*) = *ἔτεκε* (*837*).

τέκμωρ, *indecl.*, **τό** surety, pledge, sign, goal, limit.

τέκνον, ου, τό child, young, offspring, descendant.

τέκον (*τίκτω*) = *ἔτεκον* (*837*).

τέκος, εος, τό child, young, offspring, descendant.

τεκοῦσα (*τίκτω*), *2d aor. fem. particip.*

τέλειος, η, ον complete, finished, full-grown, unblemished, perfect.

τελείω (**τελέω**) (**τελεσ-**), **τελέ(σ)(σ)ω, ἐτέλεσ(σ)α, τετέλεκα**, τετέλεσμαι, ἐτελέσθην** fulfill, accomplish, perform, complete.

τελέσ(σ)η, τελέσ(σ)ω (*τελείω*).

τελέω = *τελείω*.

τελήεις, εσσα, εν complete, finished, perfect, full-grown, unblemished.

τέλλω (**τελ-, ταλ-**), **ἔτειλα, τέταλμαι** raise, rise, command, enjoin upon.

Τένεδος, ου, ἡ Tenedos, *a small island in the Aegean near Troy.*

τεός, ή, όν thy, thine, your(s).

τερπι-κέραυνος, ον rejoicing in the thunderbolt; *possibly* hurling the thunderbolt.

τέρπω (τερπ-, ταρπ-, τραπ-), **τέρψω*** (**τέρψομαι**), **ἔτερψα*** (**ἐτερψάμην, ἐταρπόμην, τεταρπόμην**), **ἐτέρφθην** (**ἐτάρφθην, ἐτάρπην**), please, delight, sate, satisfy, charm, rejoice.

τε-ταγ-ών, *2d aor. act. particip. only*, touch, lay hold of, seize.

τετελεσμένον, τετελεσμένος (τελείω).

τέτληθι (*τλάω), *2d perf. imperat.*

τέτληκας (*τλάω).

τετρα-πλῇ fourfold, four-ply, quadruply.

τετύκοντο (τεύχω).

τεύχω (τευχ-, τυχ-, τυκ-), **τεύξω, ἔτευξα** (**τέτυκον**), **τέτευχα, τέτυγμαι, ἐτύχθην** do, make, perform, prepare, fashion, cause.

τῆ (ὁ, ἡ, τό).

τηλόθε(ν) far, from afar.

τηλόθι far (from, away), at a distance.

τήν (ὁ, ἡ, τό).

τήνδε, τῆσδε (δδε, ἥδε, τόδε).

τί (τίς, τί); τὶ (τις, τι).

τίθει (τίθημι) = *1)* **ἐτίθει** (*837*), *2)* *imperat.*

τί-θημι (θη-, θε-), **θήσω, ἔθηκα, τέθεικα***, **τέθειμαι***, **ἐτέθην** put, place, cause.

τίκτω (= τι-τεκω : τεκ-, τοκ-), **τέξω, ἔτεκον, τέτοκα*** bear, produce, give birth to, beget.

τῑμά-ω, τῑμήσω, ἐτίμησα, τετίμηκα*, **τετίμημαι, ἐτῑμήθην*** honor, gain honor, bestow honor; *mid.*, avenge, exact recompense.

τῑμή, ῆς, ἡ honor, satisfaction, recompense, retribution, value.

τίμησον (τῑμάω), *aor. imperat.*

τινὰ (τις, τι), τίνα (τίς, τί).

τίνω (τει-, τι-, τινϝ-), **τίσω, ἔτῑσα, τέτῑκα***, **τέτῑσμαι***, **ἐτίσθην*** requite, atone for, pay the penalty for.

τίπτε (= τί ποτε, 592) why (in the world)?

τις, τι *encl., indef.*, some (one, thing), any (one, thing); **τι** *as adverb* (780–781), at all.

τίς, τί *interrog.*, who? which? what? **τί** *as adverb* (780–781), why?

τίσειαν (τίνω), *optat.*

τῖσον (τίνω), *imperat.*, (τῑ̆́ω), *imperat.*

τίσωσι(ν) (τῑ̆́ω) (τίνω).

τῑ̆́-ω, τίσω, ἔτῑσα, τέτῑμαι honor, esteem, bestow honor upon.

***τλάω** (τλα-, τλη-, ταλα-), **τλήσομαι, ἐτάλασ(σ)α** (**ἔτλην**), **τέτληκα** have the heart, have courage, endure, dare, suffer.

τλῆναι (*τλάω).

τό (ὁ, ἡ, τό).

τόδε (δδε, ἥδε, τόδε).

τοί: *1)* (σύ), *2)* (ὁ, ἡ, τό).

τοῖο (ὁ, ἡ, τό).

τοῖος, η, ον such (as), of the sort that, of the kind that.

τοῖσ(ι) (ὁ, ἡ, τό).

τομή, ῆς, ἡ cut(ting), stump.

τόν (ὁ, ἡ, τό).

τόνδε (δδε, ἥδε, τόδε).

τόξον, ου, τό bow.

τόσ(σ)ος, η, ον so much, so great, so large, so many, so long.

τότε then, at that time.

τοῦ (ὁ, ἡ, τό).

τοῦδε (δδε, ἥδε, τόδε).

τούνεκα (= τοῦ ἕνεκα, 587) on account of this, for this reason, therefore, consequently.

τούς (ὁ, ἡ, τό).

τοῦτο (οὗτος, αὕτη, τοῦτο).

τόφρα so long, meanwhile.

τράπετο (τρέπω) = ἐτράπετο (*337*).

τράφεν (τρέφω) = ἔτραφεν, *2d aor., 3d plur.*

τρέπω (τρεπ-, τροπ-, τραπ-), **τρέψω, ἔτρεψα** (ἔτραπον), **τέτροφα****, **τέτραμμαι, ἐτράφθην** turn (around), put to flight; *mid.*, turn oneself, flee.

τρέφω (τρεφ-, τροφ-, τραφ- = θρεφ-, θροφ-, θραφ-, 619), **θρέψω***, **ἔθρεψα** (ἔτραφον), **τέτροφα, τέθραμμαι***, **ἐτράφην** nurture, nourish, feed, breed, grow up.

τρι-πλῆ threefold, three-ply, triply.

τρίς thrice, three times.

τρί(τα)τος, η, ον third.

Τροίη, ης, ἡ Troy, *the city, a famous ancient city in Asia Minor, commanding the Hellespont (Dardanelles). According to the legend it was sacked and burned, after a siege of ten years, by the Greeks under the leadership of Agamemnon.*

Τρῶες, ων, οἱ Trojans, inhabitants of Troy.

τυτθός, ή, όν small, little, young, brief.

τῶ (*cf.* ὁ, ἡ, τό) therefore.

τώ, τῷ (ὁ, ἡ, τό).

τῳ (τίς, τί).

τῶν (ὁ, ἡ, τό).

Υ

ὕβρις, ιος, ἡ insolence, wantonness, frowardness, *hybris*.

ὑγρός, ή, όν wet, moist, damp, watery.

υἱός, οῦ (έος, ος), ὁ son, descendant, offspring.

ὑμεῖς, ὑμῖν, ὕμμες, ὑμμι(ν) (ἐγώ).

ὑπέδεισαν (ὑποδείδω) = ὑπέδϝεισαν.

ὑπ-είκω (ὑπο-είκω) (ϝεικ-), **ὑπείξω** (ὑπείξομαι, ὑποείξομαι), **ὑπείξα** (ὑποείξα) yield, submit, WEAKEN.

ὑπελύσαο (ὑπολύω).

ὑπέρ, ὑπείρ *adv.*, *and prep. with gen. and acc.*, over, beyond, in behalf of, concerning, above; *adv.*, above; *with gen.*, above, (from) over, for the sake; *with acc.*, over, beyond.

ὑπερ-οπλίη, ης, ἡ arrogance, insulting conduct, deed of insolence (1168).

ὕπνος, ου, ὁ sleep, slumber.

ὑπό (ὑπαί), *adv.*, *and prep. with gen., dat., and acc.*, under, beneath, by, at the hands of, by means of; *adv.*, under(neath), secretly, behind, beneath, by, gradually; *with gen.*, (from) under, by; *with dat.*, (down) under; *with acc.*, (down) under, during, toward.

ὑπο-βλήδην (*cf.* **βάλλω**) interrupting, breaking in.

ὑπ-ίσχομαι (σι-σ(ε)χ-, *cf.* **ἔχω**: **σεχ-, σχ-, σχε-**), **ὑποσχήσομαι, ὑπεσχόμην, ὑπέσχημαι*** undertake, promise, assure.

ὑπο-δείδω (δϝει-, δϝοι-, δϝι-), **ὑποδείσομαι, ὑπέδεισα, ὑποδείδοικα** (**ὑποδείδια** fear, shrink before, cringe before.

ὑπό-δρα scowlingly, askance, looking at (**δέρκομαι**) darkly, from beneath (**ὑπό**) the brows drawn down.

ὑπο-λύ-ω, ὑπολύσω, ὑπέλυσα, ὑπολέλυκα*, **ὑπολέλυμαι, ὑπελύθην** loose (from beneath, by stealth).

ὑπόσχεο (ὑπίσχομαι), *2d aor. imperat.*

ὕστατος, η, ον (*superl. of* **ὕστερος, η, ον**) latest, last, uppermost, hindmost.

ὕστερος, η, ον behind, later, further(more), at another time.

ὑφ' = ὑπό (*575, 582*).

ACROPOLIS OF ATHENS FROM THE SOUTHWEST

ὑφέντες (*ὑφίημι*), *2d aor. particip.*

ὑφ-ί-ημι (**σῃ-**, **σε-** = **ἡ-**, **ἑ-**, 603–604), **ὑφήσω**, **ὑφέηκα** (**ὑφεῖκα**), **ὑφεῖκα***, **ὑφεῖμαι***, **ὑφείθην** let down, lower.

ὑψι-βρεμέτης, **ᾱο**, **ὁ** thundering, growling (grumbling, roaring, rumbling, bellowing) on high, *or* high thundering, *etc.*

ὑψοῦ (on) high, lofty, loftily.

Φ

φάανθεν (*φαείνω*) = *ἐφάενθεν* (*837*), *3d plur.* (945–948).

φαείνω (**φαεν-**), **ἐφαάνθην** shine, gleam, glare, flash.

φαίνω (**φαν-**), **φανέω**, **ἔφηνα**, **πέφηνα***, **πέφασμαι**, **ἐφάν(θ*)ην** show, shine ; *mid.* appear.

φάνη (*φαίνω*) = *ἐφάνη* (*837*).

φάος, **εος**, **τό** light, gleam, luminary.

φαρέτρη, **ης**, **ἡ** quiver.

φάσγανον, **ου**, **τό** sword, sabre.

φάσθαι, *φάτο* = *ἔφατο* (*φημί*).

φέρτατος, *η*, *ον* (*φέρτερος*, *η*, *ον*), *superl.*

φέρτερος, **η**, **ον** mightier, better, braver, stronger, more powerful, more productive, more profitable.

φέρω (**φερ-**, **οἰ-**, **ἐνεκ-**), **οἴσω**, **ἤνεικα** (**ἤνεικον**), **ἐνήνοχα****, **ἐνήνεγμαι***, **ἠνέχθην*** bear, bring, carry.

φεύγω (**φευγ-**, **φυγ-**), **φεύξομαι**, **ἔφυγον**, **πέφευγα**, **πέφυγμαι** flee, fly, escape, run (off, away, along).

φημί (**φη-**, **φα-**), **φήσω**, **ἔφησα*** ; *imperf.*, **ἔφην**, **ἐφάμην** speak, say, tell.

φήρ, **ός**, **ὁ**, **ἡ** wild animal, (savage) beast, brute.

φησί(ν) (*φημί*).

Φθίη, **ης**, **ἡ** Phthia, *a town and district in northern Greece, home of Achilles.*

Φθίηνδε (788, 4), to Phthia.

φθινύθεσκε (*φθινύθω*), *iterative.*

φθι-νύ-θω destroy, waste away, pine, perish.

φθίνω (**φθινϝ-**), **φθίσω**, **ἔφθῐσα**, **ἔφθι-μαι**, **ἐφθίμην** destroy, consume, perish, die, waste away.

φιλέ-ω, **φιλήσω**, **ἐφίλησα**, **πεφίληκα***, **πεφίλημαι***, **ἐφιλήθην** love, cherish, entertain hospitably.

φιλο-κτεανώτατος, **η**, **ον** *superl.*, most avaricious, most greedy of gain.

φίλος, **η**, **ον** dear, darling, lovely, beloved.

φλοιός, **οῦ**, **ὁ** bark, peel, rind, hull, shell.

Φοῖβος, **ου**, **ὁ** Phoebus = clear, bright, shining ; *surname of Apollo, god of light.*

φορέ-ω, **φορήσω***, **ἐφόρησα** bear, carry, bring.

φόρμιγξ, **ιγγος**, **ἡ** lyre, harp.

φράζω* (**φράζομαι**) (**φραδ-**), **φράσω*** (**φράσ(σ)ομαι**), **ἔφρασ(σ)α** (**ἐπέφραδον**), **πέφρακα****, **πέφρασμαι***, **ἐφράσθην** tell, point out, declare ; *mid.*, consider, plan, think.

φράσαι (*φράζω*), *aor. mid. imperat.*

φρένα, *φρένας*, *φρένες*, *φρεσί(ν)* (*φρήν*, *φρενός*, *ἡ*).

φρήν, **φρενός**, **ἡ** diaphragm, heart, mind, spirit, disposition.

φρονέ-ω think, consider, plan ; **ἐὺ φρονέω** be well (kindly) disposed, be wise (prudent), think carefully.

φύγοιμεν (*φεύγω*).

φυή, **ῆς**, **ἡ** form, nature, growth, beauty, character, appearance.

φύλλον, **ου**, **τό** leaf, FOLIAGE.

φύ-ω, **φῦσω**, **ἔφῡσα** (**ἔφῡν**), **πέφῡκα** bear, produce, bring forth, (cause to) grow.

φωνέ-ω, **φωνήσω***, **ἐφώνησα** speak, lift up the voice.

X

χαίρω (χαρ-, χαρε-, χαιρε-), χαιρήσω, ἐχηράμην (κεχαρόμην), κεχάρη(κ)α, κεχάρ(η)μαι*, ἐχάρην rejoice, be glad, hail ! welcome !

χαίτη, ης, ἡ hair, locks, tresses, mane.

χαλεπός, ή, όν hard, harsh, severe, stern, cruel, difficult.

χαλκο-βατής, ές with bronze threshold, with bronze pavement.

χαλκός, οῦ, ὁ bronze, implement of bronze (axe, sword, spear, *etc.*).

χαλκο-χίτων, ωνος with bronze tunic, clad in a bronze tunic.

χαρίεις, εσσα, εν pleasing, grateful, graceful, agreeable.

χείρ, χε(ι)ρός, ἡ hand, arm.

χερείων, ον worse, inferior.

χέρης, ες worse, inferior, meaner, underling, subject.

χερ-νίπτομαι (νιβ-), χερνίψομαι, ἐχερνιψάμην wash the hands, pour lustral water, purify with lustral water.

χερσί(ν) (*χείρ, χε(ι)ρός, ἡ*).

χέω (χευ-, χεϝ-, χυ-), χεύω, ἔχε(υ)α, κέχυκα*, κέχυμαι, ἐχύθην pour (out, forth), shed (tears).

χθιζός, ή, όν yesterday(s), of (on) yesterday.

χθών, χθονός, ἡ earth, land, country.

χόλος, ου, ὁ hot (furious) wrath, blind anger, choler.

χολό-ω, χολώσω, ἐχόλωσα, κεχόλωμαι, ἐχολώθην anger, enrage, vex, infuriate.

***χραισμέ-ω, χραισμήσω, ἐχραίσμησα (ἔχραισμον)** help, assist, benefit, avail.

χρε(ι)ώ (*χρή*).

χρή (χρειώ, χρεώ) need, necessity, destiny, due, duty, obligation.

χρύσε(ι)ος, η, ον gold(en), of gold.

Χρῦση, ης, ἡ Chrysa, *a town in the Troad.*

Χρῡσηΐς, ίδος, ἡ Chryseïs, daughter of Chryses.

Χρῡσης, ᾱο, ὁ Chryses, *a priest of Apollo, from the town Chrysa.*

χρῡσό-θρονος, ον golden-throned ; *possibly* with robes embroidered with golden flowers, **θρόνα.**

χώ-ομαι, χώσομαι*, ἐχωσάμην be angry (enraged, irritated, infuriated).

Ψ

ψάμαθος, ου, ἡ sand (of the beach), dune.

ψῡχή, ῆς, ἡ soul, life, spirit, breath.

Ω

ὦ O!

ᾧ (*ὅς, ἥ, ὅ*).

ὧ-δε thus, so, in this way, as follows.

ὠθέω (Fωθ-, Fωθε-), ὦσω, ἔωσα, ἔωσμαι*, ἐώσθην* shove, push, thrust, drive, strike.

ὦκα (*cf.* **ὠκύς**, *780–781*) quickly, swiftly, suddenly.

Ὠκεανός, οῦ, ὁ ocean, Oceanus.

ὠκύ-μορος, ον swift-fated.

ὠκυ-μορώτατος, η, ον (*ὠκύμορος, η, ον*), *superl.*

ὠκύ-πορος, ον crossing-quickly, swift-going, swift-sailing.

ὠκύς, εῖα, ύ swift, speedy, quick, sudden.

ὠμίλησα (*ὁμῑλέω*).

ὠμο-θετέ-ω, ὠμοθέτησα place raw meat (upon).

ὤ-μοι alas ! ah me ! good gracious ! O dear !

ὦμος, ου, ὁ shoulder.

ὤνησας (*ὀνίνημι*).

ὤ πόποι alas ! ah me ! O dear ! good gracious !

ὥπτησαν (ὀπτάω).
ὥρμαινε (ὁρμαίνω).
ὦρσε (ὄρνῡμι).
ὡς, **ὥς**, **ὧς** how, so (that), in order that, since, like (as), when, thus; in this way; **ὡς . . . ὥς** as . . . so.
ὦσε (ὠθέω).
ᾧτε (ὅστε, ἥτε, ὅτε).
ὤχ' = ὦκα (*575*, *582*).
ᾤχετο (οἴχομαι).
ὤχθησαν (ὀχθέω).
ᾠχόμεθα (οἴχομαι).

ENGLISH–GREEK VOCABULARY

A

a, an, *not ordinarily expressed in Greek; sometimes* **a, a certain** τὶς, τὶ.
able, be δύναμαι.
about ἀμφί, περί; about, lie κεῖμαι.
above ὑπέρ, περί; be above περί εἰμι.
accept δέχομαι.
accomplish τελείω (τελέω), κραιαίνω, διέπω, πρήσσω.
accomplishment ἔργον, ου, τό.
accursed οὐλόμενος, η, ον.
Achaean Ἀχαιός, οῦ, ὁ.
Achilles Ἀχι(λ)λεύς, ῆος, ὁ.
adapt ἁραρίσκω.
address ἀγοράομαι, ἀγορεύω, προσαυδάω, πρόσφημι, μετάφημι; προσεῖπον, μετεῖπον 2d aor.
aegis-bearing αἰγίοχος, η, ον.
again, back again αὖτις (αὖθι), αὖ, πάλιν.
against ἀντίος, η, ον; (*adv.*) ἀντίον.
Agamemnon Ἀγαμέμνων, ωνος, ὁ.
aged γεραιός, ή, όν.
Ajax Αἴας, αντος, ὁ.
alas ὤμοι = ὤ μοι.
all πᾶς, πᾶσα, πᾶν; all together σύμπᾶς, ἅπασα, απν.
alone οἷος, η, ον.
along παρά (*with gen., dat., and acc.*).
also καί, τέ, δέ.
although *not expressed in Greek; see 1109, 6, and* even though.
always αἰεί, αἰέν.
amazed, be θαμβέω.
ambush λόχος, ου, ὁ; ambush, into λόχονδε (788, 4).
among μετά.
a(n) *not expressed in Greek; see* a
and καί, τέ, δέ.
anger χόλος, ου, ὁ; μένος, εος, τό; μῆνις, ιος, ἡ; to anger ἐρεθίζω, χολόω.
angry χωόμενος, η, ον (χώομαι).
another ἄλλος, η, ο.
answer ἀμείβομαι, ἀπαμείβομαι.
any, any one, any thing τὶς, τὶ.
apart ἀπάνευθε(ν).
Apollo Ἀπόλλων, ωνος, ὁ.
appear φαίνομαι (*mid. of* φαίνω to show).
appease ἱλάσκομαι.
Argive Ἀργεῖος, ου, ὁ.
arise ἀνίστημι (to stand up); ἀναβαίνω (to go up, ascend); γίγνομαι (to become, be, arise).
arm with the breast-plate θωρήσσω.
army στρατός, οῦ, ὁ.
around περί.
arrogance ὑπεροπλίη, ης, ἡ (1168).
arrow ὀιστός, οῦ, ὁ; ἰός, οῦ, ὁ; κῆλον, ου, τό.
as ἧος, εἷος, εἵως, (ἕως) ὡς, ὥς; *use participle.*
as many (as) τό(σ)σος, η, ον.
as the opportunity may offer ὡς ἔσεται περ.
ascend ἀναβαίνω.
askance ὑπόδρα.

assemble *ἀγείρω.*
assemble(d) *ὁμηγερής, ές.*
assembly *ἀγορή, ῆς, ἡ*; assembly, to the *ἀγορήνδε* (788, 4).
associate with *ὁμῑλέω* (*dat.*).
at (*use the dative*); at all *τί*; at home *οἴκοι*; at some time *ποτέ*; at the hands of *ὑπό* (*gen.*); at the same time *ὁμοῦ.*
Athena *Ἀθήνη, ης, ἡ*; *Ἀθηναίη, ης, ἡ.*
atone for *τίνω.*
attack *ἐποίχομαι.*
Atreus, son of *Ἀτρεΐδης, ᾱο, ὁ.*
attendant *θεράπων, οντος, ὁ.*
avail *χραισμέω* (*dat.*).
avaricious (*see* **most avaricious**).

B

back, back again *ἄψ, πάλιν, αὖ(τις).*
bad *κακός, ή, όν.*
banquet *δαίς, δαιτός, ἡ.*
barrack *κλισίη, ης, ἡ.*
battle *μάχη, ης, ἡ.*
be (become) *εἰμί, γίγνομαι, πέλομαι.*
bear *φέρω, φορέω* (to carry); *τίκτω, γείνομαι* (to bring forth).
beautiful *κᾱλός, ή, όν.*
beautiful-cheeked, beauteous-cheeked *καλλιπάρῃος, ον.*
beauty *φυή, ῆς, ἡ.*
because *οὕνεκα, ὅτι, ἕνεκα.*
become *γίγνομαι.*
behind *ὄπι(σ)θε(ν).*
beloved *φίλος, η, ον.*
beside *παρά*; *use dat.*
best *ἄριστος, η, ον.*
better *φέρτερος, η, ον*; *ἀρείων, ον*; *ἀμείνων, ον.*
between *μεταξύ, μεσσηγύ(s).*
bird *οἰωνός, οῦ, ὁ.*
biting *ἐχεπευκής, ές.*
bitter *ἀταρτηρός, ή, όν.*
black *μέλᾱς, αινα, αν*; *κελαινός, ή, όν*; black on both sides, black all around *ἀμφιμέλᾱς, αινα, αν.*
blamable *αἴτιος, η, ον.*
blame *ἐπιμέμφομαι.*
blameless *ἀμῦμων, ον.*
blaze *λαμπετάω.*
blood *αἷμα, ατος, τό.*
board, go on board *ἀναβαίνω.*
boast *εὔχομαι.*
booty *ἑλώριον, ου, τό.*
born, be *γίγνομαι.*
both *ἄμφω, οιιν*; both . . . and, *καὶ . . . καί*; *καὶ . . . τέ*; *τέ . . . τέ.*
boundless *ἀπερείσιος, η, ον*; *μῦρίοι, αι, α.*
bow *τόξον, ου, τό*; *βιός, οῦ, ὁ.*
branch *ὄζος, ου, ὁ.*
brave *κᾱλός, ή, όν*; *ἀγαθός, ή, όν*; bravest *ἄριστος, η, ον.*
breast *στῆθος, εος, τό.*
breed *τρέφω.*
bright-eyed *ἑλίκωψ, ωπος* (*mas.*); *ἑλικῶπις, ιδος* (*fem.*).
bring *φέρω, φορέω, ἄγω.*
bring together *ξυνίημι, ἀγείρω.*
Briseïs *Βρῑσηΐς, ίδος, ἡ.*
broad *εὐρύς, εῖα, ύ.*
bronze *χαλκός, οῦ, ὁ.*
build *δέμας, αος, τό.*
bull *ταῦρος, ου, ὁ*; *βοῦς, βοός, ὁ.*
bulwark *ἔρκος, εος, τό.*
burn *καίω*; burn down *κατακαίω.*
but *δέ, γέ, δή, αὖτε, ἀλλά, ἀλλὰ καί.*
by *use the dative*, *παρά*, *ἐπί with the dat.*, *or ὑπό with the gen.*; by (means of) *διά with acc.*; by all means *μάλιστα.*

C

Calchas *Κάλχᾱς, αντος, ὁ.*
call *καλέω.*
camp *στρατός, οῦ, ὁ.*
care (for) *ὄθομαι* (*gen.*), *κήδομαι* (*gen.*).

carry *φέρω, φορέω.*
cast *βάλλω.*
cattle *βόες, ῶν, οἱ, αἱ.*
cause *τεύχω, τίθημι.*
cause to go into *εἰσβαίνω*; cause to go up (on board) *ἀναβαίνω* (1069).
cease, stop *παύω*; cease from *λήγω.*
certain, a *τὶς, τἰ.*
check *παύω, ἐρητύω.*
chest *στῆθος, εος, τό.*
chief *ἀριστεύς, ῆος, ὁ.*
child *παῖς, παιδός, ὁ, ἡ.*
Chrysa *Χρύση, ης, ἡ.*
Chryseïs *Χρῡσηΐς, ίδος, ἡ.*
Chryses *Χρύσης, ᾱο, ὁ.*
Cilla *Κίλλα, ης, ἡ.*
city *π(τ)όλις, ιος, ἡ*; *ἄστυ, εος, τό.*
clang *κλαγγή, ῆς, ἡ*; *κλάζω.*
clear-toned *λιγύς, εῖα, ύ.*
clothe *ἐπιέννῡμι* (*ἐφέννῡμι*).
Clytaem(n)estra *Κλυταιμ(ν)ήστρη, ης, ἡ.*
collect *ἀγείρω, ἀφύσσω.*
come *βαίνω, ἔρχομαι, ἱκνέομαι, οἴχομαι, εἶμι.*
come! *ἄγε, ἄγετε.*
come upon *ἔπειμι, ἱκνέομαι, κιχάνω.*
command *μῦθος, ου, ὁ*; command, give command *τέλλω, ἐπιτέλλω, ἀνώγω.*
commander *ἀρχός, οῦ, ὁ.*
common (stores) *ξῡνήιος, η, ον.*
compare *ὁμοιόω.*
comrade *ἕταρος* (*ἑταῖρος*), *ου, ὁ.*
consider *φράζω* (*mid.*), *ἀλεγίζω, μερμηρίζω, μετατρέπομαι.*
consider afterward *μεταφράζω* (*mid.*).
contend *μάρναμαι.*
continue, keep doing (*a thing*), *use imperfect* (1079).
council *ἀγορή, ῆς, ἡ*; *βουλή, ῆς, ἡ.*
counsel *βουλή, ῆς, ἡ.*
counsel-bearing *βουληφόρος, ον.*
counsellor *μητίετα, ᾱο, ὁ.*
countless *μῡρίοι, αι, α*; *ἀπερείσιος, η, ον.*
covered at both ends *ἀμφηρεφής, ές.*
cow *βοῦς, βοός, ἡ.*
coward(ly) *δειλός, ή, όν*; *κακός, ή, όν.*
crafty-minded *κερδαλεόφρων, ον.*
crop *καρπός, οῦ, ὁ.*
crush *δαμάζω.*
curb *ἐρητύω, παύω.*

D

Danaan *Δαναός, οῦ, ὁ.*
dare **τλάω.*
darling *φίλος, η, ον.*
dart *βέλος, εος, τό*; *κῆλον, ου, τό.*
daughter *θυγάτηρ, τέρος* (*τρός*), *ἡ*; *παῖς, παιδός, ἡ.*
dead, be (have died), *use perf. of θνήσκω* die.
dead body *νέκῡς, υος, ὁ.*
dear *φίλος, η, ον.*
death *θάνατος, ου, ὁ*; *κήρ, κηρός, ἡ.*
declare *ἐξείρω.*
deed *ἔργον, ου, τό.*
deer *ἔλαφος, ου, ὁ, ἡ.*
defend *ἀρήγω* (*dat.*).
depart *βαίνω, ἀποβαίνω.*
desire *θῡμός, οῦ, ὁ.*
despise *ἀθερίζω.*
destroy *δηλέομαι, ὀλέκω, ὄλλῡμι*; destroy (utterly) *ἀπόλλῡμι.*
destruction *λοιγός, οῦ, ὁ.*
devourer of (the goods of) the people, devouring *δημοβόρος, η, ον.*
did, *emphatic, implied in past tense of verb.*
die *θνήσκω.*
digest *καταπέσσω.*
dishonor *ἀτῑμά(ζ)ω.*
dishonored *ἄτῑμος, η, ον.*
dismiss *μεθίημι, λύω.*
disobey *ἀπιθέω* (*dat.*).

dispenser of justice δικασπόλος, ου, ὁ.
disposed, well ἐὺ φρονέων.
distant ἄπιος, η, ον.
divide δατέομαι.
divine δῖος, α, ον; θεοείκελος, η, ον.
divinity δαίμων, ονος, ὁ, ἡ; θεός, οῦ, ὁ; θεά, ᾶς, ἡ.
division (of spoil) δασμός, οῦ, ὁ.
do ἔρδω, ποιέω, πρήσσω; do (*auxiliary verb, emphatic, implied in present tense of verb*).
dog κύων, κυνός, ὁ, ἡ.
down (from) κατά (*with gen. and acc.*).
drag ἑρύω, ἕλκω; drag forward προερύω.
draw ἑρύω, ἕλκω.
dread(ful) δεινός, ή, όν.
drive away ἐλάω, ἐλαύνω; drive back πάλιν πλάζω, παλιμπλάζω.
drunken οἰνοβαρής, ές.

E

earth χθών, χθονός, ἡ; γαῖα, ης, ἡ.
either . . . or ἤ . . . ἤ; *after negatives* οὔτε . . . οὔτε.
elsewhere ἄλλῃ.
encampment στρατός, οῦ, ὁ.
enjoin τέλλω, ἐπιτέλλω.
enrage χολόω; be enraged ἄχνυμαι, χώομαι.
entreat λίσσομαι.
equal ἶσος, η (ἔϊση), ον.
equally ὁμῶς.
equivalent ἀντάξιος, η, ον.
escape φεύγω.
escort πέμπω.
especial(ly) μάλα, μάλιστα.
eternal, being forever αἰὲν ἐών, ἐοῦσα, ἐόν.
Eurybates Εὐρυβάτης, αο, ὁ.
even though καί.
ever πώ, ποτέ; for ever αἰεί, αἰέν.
every πᾶς, πᾶσα, πᾶν; everything (all things) πάντα, ων, τά.
evil κακός, ή, όν.
evilly κακῶς.
expedition ὁδός, οῦ, ἡ.
eye ὄσσομαι; ὄμμα, ατος, τό; ὀφθαλμός, οῦ, ὁ.
eyes ὄσσε (*dual*), ὄμματα, ων, τά.

F

face ὄμματα, ων, τά.
fair κᾶλός, ή, όν.
fair-haired ἠύκομος, ον.
fall πίπτω.
far, by far ὄχα, πολύ, πολλόν; far (away) τηλόθι.
fat κνίση, ης, ἡ; πίων, πίειρα, πῖον.
father πατήρ, πατρός (πατέρος), ὁ.
fatherland πάτρη, ης, ἡ.
fear δείδω.
fertile ἐριβῶλαξ, ακος.
fight μάχομαι, μάρναμαι.
fill πίμπλημι.
fillet στέμμα, ατος, τό.
filth λῦμα, ατος, τό.
find κιχάνω.
fire πῦρ, πυρός, τό.
first πρῶτος, η, ον; first(ly), at first (*adv.*) (τὸ) πρῶτον, (τὰ) πρῶτα.
fitting, be ἐπέοικα, ἔοικα (*ϝείκω).
fittingly κατὰ μοῖραν.
flashing-eyed ἑλίκωψ, ωπος, *m.*; ἑλικῶπις, ιδος, *f.*; γλαυκῶπις, ιδος, *f.*
flow ἐρωέω, ῥέω.
fly φεύγω.
follow ἕπομαι (*with dat.*).
for *prep.* (*use dat.*); *conj.* γάρ.
for this (reason) τούνεκα.
forebode ὄσσομαι.
forego μεθίημι.
fourfold τετραπλῇ.
free λύω, ἀπολύω.

free-shooter ἐκηβόλος, ου, ὁ; ἑκατηβελέτης, ᾱο, ὁ.
free-worker ἑκάεργος, ου, ὁ.
from *use the gen., or* ἐκ (ἐξ), παρά, ἀπό (*with gen.*).
from the time when ἐξ οὗ.
fulfill τελείω.
funeral pyre πυρή, ῆς, ἡ.

G

gather (together) ἀγείρω; gather together again ἐπαγείρω; gathered together ὁμηγερής, ές; gathered together again παλίλλογος, η, ον.
generation γενεή, ῆς, ἡ.
gift δῶρον, ου, τό; gift of honor γέρας, αος, τό; gift of prophecy μαντοσύνη, ης, ἡ.
girl κούρη, ης, ἡ.
give δίδωμι; ἔπορον (2d *aor.*).
give back ἀποδίδωμι.
give up προΐημι, ἀποδίδωμι.
gleam φαείνω.
glorious ἀγλαός, ή, όν; δῖος, α, ον.
glory κῦδος, εος, τό.
gnaw ἀμύσσω.
go βαίνω, εἶμι, ἔρχομαι, κίω; go down, descend καταβαίνω; go on board, go up, ascend ἀναβαίνω.
goat αἴξ, αἰγός, ὁ, ἡ.
god θεός, οῦ, ὁ.
goddess θεά, ᾶς, ἡ.
god-like δῖος, α, ον; θεοείκελος, η, ον.
gold(en), of gold χρύσεος, η, ον.
good(ly) κᾶλός, ή, όν; ἀγαθός, ή, όν; κρήγυος, η, ον.
grant δίδωμι, ἔπορον (2d *aor.*).
grant in addition προτίθημι.
great μέγας, μεγάλη, μέγα; greater μείζων, ον; greater (part) τὸ πλεῖον.
greatly πολύ, πολλά, μάλα, μέγα.
great-souled μεγάθῡμος, η, ον.
Greek Ἀχαιός, οῦ, ὁ; Δαναός, οῦ, ὁ; Ἀργεῖος, ου, ὁ.
grief ἄχος, εος, τό.
grieve κήδω; be grieved ἄχνυμαι, κήδομαι (*gen.*).
ground γαῖα, ης, ἡ; χθών, χθονός, ἡ.
grow weary κάμνω.
grudge κότος, ου, ὁ.
guide ἡγέομαι (*dat.*).

H

Hades *Ἄις, Ἄιδος, ὁ.
hairy λάσιος, η, ον.
hand χείρ, χε(ι)ρός, ἡ.
hap(ly) κέ(ν), ἄν.
happily εὖ, εὐ.
harangue ἀγορεύω, ἀγοράομαι.
harsh ἀταρτηρός, ή, όν; κακός, ή, όν.
harshly κακῶς.
hate στυγέω.
hateful ἐχθρός, ή, όν; most hateful ἔχθιστος, η, ον.
have ἔχω, ἴσχω.
he ὁ, ἡ, τό; αὐτός, ή, ό; *also implied in the verb.*
hear *κλεύω *with gen.*, ἀκούω.
hearken (to) συντίθημι, *κλεύω *with gen.*, ἀκούω.
heart κῆρ, κῆρος, τό; φρήν, φρενός, ἡ; ἦτορ, ορος, τό; καρδίη (καρδίη), ης, ἡ.
heaven οὐρανός, οῦ, ὁ; from heaven οὐρανόθεν.
heavy βαρύς, εῖα, ύ.
hecatomb ἑκατόμβη, ης, ἡ.
Hector Ἕκτωρ, ορος, ὁ.
heed, give heed to *κλεύω (*gen.*), ὄθομαι (*gen.*).
help *χραισμέω (*dat.*).
her, him, it ὁ, ἡ, τό; αὐτός, ή, ό; μίν (*acc. only*).
her (own) ὅς, ἥ, ὅν; ἑός, ἑή, ἑόν.
Hera Ἥρη, ης, ἡ.
herald κῆρυξ, ῡκος, ὁ.

here ἐνθάδε.
hero ἥρως, ωος, ὁ.
hilt κώπη, ης, ἡ.
him, her, it ὁ, ἡ, τό; αὐτός, ή, ό; μίν (*acc. only*).
himself, herself, itself αὐτός, ή, ό.
his, her(s), its (own) ὅς, ἥ, ὅν (ἑός, ἑή, ἑόν)
hither δεῦρο.
hold ἔχω, ἴσχω.
hold a grudge κοτέω, κότον ἔχειν.
hollow κοίλος, η, ον.
home οἶκος, ου, ὁ; δῶμα, ατος, τό; home, at οἴκοι; home(ward) οἴκαδε, οἰκόνδε.
honey μέλι, ιτος, τό.
honor τῑμή, ῆς, ἡ; κῦδος, εος, τό; honor, do honor to τῑμάω, τίω.
horse ἵππος, ου, ὁ, ἡ.
host στρατός, οῦ, ὁ.
hot wrath χόλος, ου, ὁ.
how? πῶς.
how much ὅσ(σ)ος, η, ον.
hurl ἵημι, βάλλω; hurl upon ἐφίημι (*with dat.*).

I

I ἐγώ(ν), μεῦ.
Idomeneus Ἰδομενεύς, ῆος, ὁ.
if ἤν, αἰ, εἰ.
Ilium Ἴλιος, ου, ἡ.
immediately αὐτίκα, αἶψα.
impetuous πολυάῑξ, ῑκος.
implore λίσσομαι.
in ἐν(ι) (*with dat.*), *or use simple dat.*
in no wise οὐδέν (780–781).
in order that ὅπ(π)ως, ὥς, ἵνα.
in person αὐτός, ή, ό.
in single combat κατ᾽ αὐτόν.
in sufficient numbers ἐπιτηδές.
in two ways διάνδιχα.
inferior χέρης, ες; χερείων, ον.
insolence ὕβρις, ιος, ἡ.
insult λωβάομαι, ἀτῑμά(ζ)ω.
into εἰς (ές) (*acc.*); εἴσω.
it (*implied in the verb*); ὁ, ἡ, τό; αὐτός, ή, ό; μίν (*acc.*).

J

justice θέμις, ιστος, ἡ; dispenser of justice, judge δικασπόλος, ου, ὁ.

K

keep (doing a thing), continue, *use imperfect* (1079).
kill ὀλέκω, ὄλλῡμι, ἀπόλλῡμι.
kindle ὄρνῡμι.
kindly disposed, be εὖ (ἐὺ) φρονέω.
king ἄναξ, ἄνακτος, ὁ; βασιλεύς, ῆος, ὁ.
know γιγνώσκω, *εἴδω.

L

lack δεύομαι (*gen.*).
lamb ἀρήν, ἀρνός, ὁ, ἡ.
land γαῖα, ης, ἡ.
last ὕστατος, η, ον; for the last time ὕστατα, ὕστατον (781).
later ὕστερος, η, ον.
law θέμις, ιστος, ἡ.
lawful(ly) wedded κουρίδιος, η, ον.
lay upon ἐπιφέρω (*dat.*).
lead, lead away ἄγω; lead the way, guide ἡγέομαι (*dat.*); lead upon ἀνάγω.
leader ἀριστεύς, ῆος, ὁ.
leaf φύλλον, ου, τό.
learn πυνθάνομαι, πεύθομαι.
leave λείπω.
let *use subj. or imperat.*; let, allow ἐάω.
Leto Λητώ, Λητόος (Λητοῦς), ἡ.
lie κεῖμαι.
lift up the voice φωνέω.
like unto, be *ἐΐκω (*dat.*).
live ζώω.

living in mountain dens (lairs) ὀρέσκωος, η, ον.
locks κόμη, ης, ἡ.
loiter δηθύνω.
longer ἔτι; longer, no οὐ(κ) ἔτι.
look, look out upon δέρκομαι, ὁράω.
loom ἱστός, οῦ, ὁ.
loose λύω.
lord ἄναξ, ἄνακτος, ὁ.
lose ὄλλῡμι.
loud-roaring πολύφλοισβος, ον.
love φιλέω.
lovely φίλος, η, ον.
lying in mountain lairs ὀρέσκωος, η, ον.

M

maiden κούρη, ης, ἡ.
make τεύχω, ποιέω.
man ἀνήρ, ἀνέρος (ἀνδρός), ὁ; ἄνθρωπος, ου, ὁ; man, ordinary man, mere man ἄνθρωπος, ου, ὁ.
man-nourishing βωτιάνειρα (*fem.*).
man-slaying ἀνδροφόνος, η, ον.
many πολλός, ή, όν.
marshal(ler) κοσμήτωρ, ορος, ὁ.
may *subjunct., optat.*
Menelaus Μενέλᾱος, ου, ὁ.
might *subjunct., optat.*; μένος, εος, τό; ἴς; might, with might, mightily ἶφι.
mightier κρείσσων, ον.
mightiest κάρτιστος, η, ον.
mightily μέγα, ἶφι
mighty μέγας, μεγάλη, μέγα.
mind φρήν, φρενός, ἡ · νόος, ου, ὁ.
more πλέων, ον; πλείων, ον.
more safe(ly) σαώτερος, η, ον.
mortal μέροψ, οπος, ὁ; βροτός, οῦ, ὁ, ἡ.
most avaricious φιλοκτεανώτατος, η, ον.
most glorious κύδιστος, η, ον.
most hateful ἔχθιστος, η, ον.
most terrible ἐκπαγλότατος, η, ον.
mother μήτηρ, μητέρος (μητρός), ἡ.
mountain ὄρος (οὔρος 571), εος, τό.
much πολλός, ή, όν; πολύς, πολλή, πολύ.
mule οὐρεύς, ῆος, ὁ.
must χρή ἐστι(ν).
my ἐμός, ή, όν, *used only for sake of clearness or emphasis.*
Myrmidon Μυρμιδών, όνος, ὁ.

N

nail ἦλος, ου, ὁ.
native land πάτρη, ης, ἡ.
neither οὔτε; neither . . . nor οὔτε . . . οὔτε; μήτε . . . μήτε.
Nestor Νέστωρ, ορος, ὁ.
never (not ever), not ever at any time οὔπω, οὔποτε.
nine days ἐννῆμαρ.
noble κᾱλός, ή, όν.
noblest ἄριστος, η, ον.
noise κλαγγή, ῆς, ἡ.
none, no one, nothing οὔτις, τι; οὐδείς, οὐδεμία, οὐδέν.
nor οὔτε, οὐδέ, μηδέ.
not οὐ (οὐκ, οὐχ).
now νῦν.
numbers (*see* **in sufficient numbers**).

O

O ὦ.
oarsman ἐρέτης, ᾱο, ὁ.
oath ὅρκος, ου, ὁ.
obey πείθομαι, *mid. of* πείθω persuade (*dat.*).
obtain (one's share) μείρομαι.
Odysseus Ὀδυσ(σ)εύς, ῆος, ὁ.
of (*use the gen.*).
offscouring λῦμα, ατος, τό.
old γεραιός, ή, όν.
old age γῆρας, αος, τό.
old man γέρων, οντος, ὁ; γεραιός, οῦ, ὁ.

Olympian Ὀλύμπιος, η, ον.
Olympus Ὄλυμπος, ου, ὁ.
on ἐπί, *dat.*
on account of (*use gen.*), εἵνεκα, ἕνεκα (*gen.*).
on the selfsame day αὐτῆμαρ.
once ποτέ.
one εἷς, μία, ἕν; which (one)? τίς, τί; ones . . . others οἱ μὲν . . . οἱ δέ.
openly ἄντην.
opposing ἀντίβιος, η, ον.
opposition, in ἀντιβίην.
or ἤ (ἠέ); whether . . . or εἴτε . . . εἴτε.
oracle θεοπρόπιον, ου, τό; θεοπροπίη, ης, ἡ.
orator ἀγορητής, ᾶο, ὁ.
order, give orders μῦθέομαι, κέλομαι, σημαίνω, ἐπιτέλλω, ἀνώγω.
other ἄλλος, η, ο.
our ἡμέτερος, η, ον, *used only for the sake of clearness or emphasis.*
ourselves ἡμεῖς, *used only for the sake of clearness or emphasis.*
outwit παρέρχομαι.
ox βοῦς, βοός, ὁ.

P

partake ἀντιάω.
pass away φθίνω.
peel λέπω.
people λᾶός, οῦ, ὁ.
perchance κέ(ν), πώ(ς), ἄν.
perfect τελήεις, εσσα, εν.
perform ῥέζω, τεύχω, ποιέω, ἔρδω.
perhaps κέ(ν), πού, πώς, ἄν.
perish ἀπόλλῡμι, *mid.*
person, in αὐτός, ή, ό.
persuade πείθω.
pest(ilence) λοιμός, οῦ, ὁ.
Phoebus Φοῖβος, ου, ὁ.
Phthia Φθίη, ης, ἡ.
place τίθημι; place in εἰστίθημι.
plague νοῦσος, ου, ἡ; λοιμός, οῦ, ὁ.
plan βουλή, ῆς, ἡ.
please, be pleasing ἀνδάνω (*dat.*).
pleasing χαρίεις, εσσα, εν.
ply ἐποίχομαι.
ponder ὀρμαίνω.
pray εὔχομαι, ἀράομαι.
prayer εὐχή, ῆς, ἡ.
prefer προβούλομαι.
prepare ἑτοιμάζω.
preserve ἐρύομαι.
Priam Πρίαμος, ου, ὁ.
priest ἀρητήρ, ῆρος, ὁ; ἱερεύς, ῆος, ὁ.
prize (of honor) γέρας, αος, τό.
produce φύω.
prophecy, gift of μαντοσύνη, ης, ἡ.
prophesy μαντεύομαι, θεοπροπέω.
prophet μάντις, ιος, ὁ.
protect ἀμφιβαίνω, ἀνάσσω.
purify (oneself) ἀπολῡμαίνομαι.
put τίθημι, βάλλω.
Pylian Πύλιος, η, ον.
Pylus Πύλος, ου, ἡ.
pyre πυρή, ῆς, ἡ.

Q

quarrel ἐρίζω; ἔρις, ιδος, ἡ.
quickly αἶψα.
quiver φαρέτρη, ης, ἡ.

R

rage μηνίω.
ransom ἄποινον, ου, τό; λύομαι.
rather than ἤ (ἠέ).
ready ὀτρηρός, ή, όν.
receive δέχομαι, ἀποδέχομαι.
recognize γιγνώσκω.
recompense τῖμή, ῆς, ἡ; ἀποτίνω; τίνω.
regard ἀλεγίζω (*gen.*)
rejoice γηθέω, χαίρω.
release λύω, ἀπολύω.
remain μένω.

restrain ἐρητύω; ἴσχω.
return νέομαι, ἱκνέομαι; return home-(ward) ἀπονοστέω, οἴκαδ' ἱκνέομαι.
reveal ἀναφαίνω.
reverence ἄζομαι, αἰδέομαι, αἴδομαι.
revile ὀνειδίζω.
reviling ὄνειδος, εος, τό; ὀνείδειος, η, ον.
riches ἄφενος, εος, τό; πλοῦτος, ου, ὁ.
roar κλαγγή, ῆς, ἡ; ἠχή, ῆς, ἡ.
roaring ἠχήεις, εσσα, εν.
roll, curl ἑλίσσω.
roof (over) ἐρέφω.
round about περί.
rouse ἀνίστημι, ὄρνῡμι.
rule (over) ἀνάσσω (*gen.*), κρατέω (*gen.*).
ruling κρείων, ουσα, ον.

S

sack πέρθω; sack (utterly) ἐκπέρθω, ἐξαλαπάζω.
sacred ἱερός, ή, όν.
sacrifice ἱερόν, οῦ, τό; ἔρδω, ῥέζω.
safe(ly) σόος (σάος = σάϝος), η, ον.
safer, more safely σαώτερος, η, ον (*comp. of* σάος, η, ον).
sail upon ἐπιπλέω.
sailor ἐρέτης, āo, ὁ.
save σαόω.
savor κνίση, ης, ἡ.
say ἀγορεύω, φημί, εἶπον (2*d aor.*).
scabbard κο(υ)λεόν, οῦ, τό.
sceptre σκῆπτρον, ου, τό.
sceptre-bearing σκηπτοῦχος, η, ον.
sea θάλασσα, ης, ἡ; ἅλς, ἁλός, ὁ, ἡ; to the sea ἅλαδε (788, 4).
seat (oneself), sit down ἕζομαι; seat ἕδος.
see ὁράω, λεύσσω, *ἐΐδω.
seem ἐΐδομαι, *ἐΐκω.
seemly, be *ἐΐκω.
seer μάντις, ιος, ὁ; οἰωνοπόλος.
seize αἱρέω.
select κρίνω.
self αὐτός, ή, ό.
selfsame day αὐτῆμαρ.
send πέμπω, προϊάπτω, ἵημι; send away ἀφίημι.
separate διίστημι.
shadowy σκιόεις, εσσα, εν.
shameless ἀναιδής, ές.
shamelessness ἀναιδείη, ης, ἡ.
share ἀντιάω.
sharp ὀξύς, εῖα, ύ; ἐχεπευκής, ές.
she ἡ (ὁ, ἡ, τό), αὐτή (αὐτός, ή, ό), *used only for the sake of emphasis or clearness; implied in the ending of the verb.*
shining ἀγλαός, ή, όν.
ship νηῦς, νηός, ἡ.
shoot βάλλω.
shoulder ὦμος, ου, ὁ.
shout assent ἐπευφημέω.
silent, in silence ἀκέων, ουσα, ον.
silver, of silver ἀργύρεος, η, ον.
silver bow(ed) (of, with) ἀργυρότοξος, η, ον.
since ἐπεί, ἐπειδή.
sing ἀείδω, μέλπω.
sit (down) ἧμαι, ἕζομαι, καθέζομαι.
slay ἐναρίζω.
slight ἀτῑμά(ζ)ω.
small ὀλίγος, η, ον.
Smintheus Σμινθεύς, ῆος, ὁ.
smoke καπνός, οῦ, ὁ.
so ὥς.
so great(ly) τόσ(σ)ος, η, ον.
so that ὅπ(π)ως, ὡς.
some (one) τίς, τί; some . . . others οἱ μὲν . . . οἱ δέ.
son υἱός, οῦ (έος, ος), ὁ; son of Atreus Ἀτρεΐδης, āo, ὁ; son of Menoetius Μενοιτιάδης, āo, ὁ; son of Peleus Πηληιάδης, āo, ὁ; son of Thestor Θεστορίδης, āo, ὁ.
soon τάχα.

soothsayer *οἰωνοπόλος, ου, ὁ.*
soul *ψῡχή, ῆς, ἡ*; *θῡμός, οῦ, ὁ*; *φρήν, φρενός, ἡ.*
speak *φημί, μῡθέομαι, αὐδάω, εἴρω*; *εἶπον* (2*d aor.*); speak among *μετάφημι, μετέειπον* (*μετεῖπον*) (2*d aor.*); speak out *ἐξείρω*; speak to *προσεῖπον, εἶπον* (2*d aor.*).
spear *δόρυ, δουρός* (*δούρατος*), *τό.*
spirit *ἦτορ, ορος, τό*; *θῡμός, οῦ, ὁ.*
splendid *ἀγλαός, ή, όν.*
spoke among *μετεῖπον* (*μετέειπον*).
spring up *ἀνορούω.*
sprout (forth) *ἀναθηλέω.*
stand *ἵστημι.*
stealthy, be *κλέπτω.*
stern *κρατερός, ή, όν* (*καρτερός, ή, όν*).
still *ἔτι.*
strand *θίς, θῑνός, ἡ.*
strife *ἔρις, ιδος, ἡ.*
strive *μάρναμαι.*
strong *καρτερός, ή, όν* (*κρατερός*).
stronger *φέρτερος, η, ον.*
struggle *μογέω.*
stud *πείρω.*
stump *τομή, ῆς, ἡ.*
such (as) *τοῖος, η, ον.*
sufficient numbers, in *ἐπιτηδές.*
suggest *τίθημι* (*ἐπὶ φρεσί*).
summit *κάρηνον, ου, τό.*
summon *καλέομαι* (*mid. of καλέω* call).
surely *ἦ, δή, μέν, μήν, μά.*
swear *ὄμνῡμι.*
sweet *γλυκύς, εῖα, ύ*; sweeter *γλυκίων, ον.*
sweet-speaking, sweet-toned *ἡδυεπής, ές.*
swift *θοός, ή, όν*; *ὠκύς, εῖα, ύ.*
swift-footed *ποδάρκης, ες*; *πόδας ὠκύς, εῖα, ύ.*
sword *ξίφος, εος, τό*; *φάσγανον, ου, τό.*

T

take *αἱρέω*; take away *ἀφαιρέω*; take back *ἀφαιρέω*; take courage *θαρσέω*; take up *ἀναιρέω.*
Talthybius *Ταλθύβιος, ου, ὁ.*
tarry *δηθύνω.*
tawny *ξανθός, ή, όν.*
tear *δάκρυ, υος, τό.*
tell *μῡθέομαι, εἴρω*; *εἶπον* (2*d aor.*).
temple *νηός, οῦ, ὁ.*
Tenedos *Τένεδος, ου, ἡ.*
tent *κλισίη, ης, ἡ.*
terrible *δεινός, ή, όν*; *ἔκπαγλος, ον*; most terrible *ἐκπαγλότατος, η, ον*; terribly *ἐκπάγλως.*
than (*use gen. after comparatives*) *ἤ.*
that (*conj.*) *ὄφρα, ἵνα, ὅτε*; (because) that *ὅτε*; that (*pron.*) *κεῖνος, η, ο* ((*ἐ*)*κεῖνος, η, ο*); *ὁ, ἡ, τό*; *ὅδε, ἥδε, τόδε*; *ὡς.*
the [*ὁ, ἡ, τό*] *not ordinarily expressed in Homeric Greek.*
their, their own; **his, her, its own** *ἑός, ἑή, ἑόν* (*ὅς, ἥ, ὅν*) *used only for the sake of emphasis or clearness.*
them *plur. of ὁ, ἡ, τό*; *αὐτός, ή, ό.*
themselves *plur. of αὐτός, ή, ό.*
then *τότε, ἔπειτα.*
there (*implied in the verb*); *αὐτοῦ.*
therefore *τούνεκα.*
therein *ἐς, εἰς, ἐν*(*ι*).
thereupon *τότε, ἔπειτα.*
these two *σφωέ.*
they (*implied in the verb*); *οἱ, αἱ, τά.*
thigh *μηρός, οῦ, ὁ.*
thigh-piece *μηρίον, ου, τό.*
think *ὀΐω* (*οἴω*), *φράζω* (*mid.*).
third *τρί*(*τα*)*τος, η, ον.*
this (thing) *ὁ, ἡ, τό*; *οὗτος, αὕτη, τοῦτο*; *ὅδε, ἥδε, τόδε.*
though, however much *πέρ.*
though . . . yet *δὲ . . . δέ.*

threaten ἀπειλέω; threaten (against) ἐπαπειλέω.
threefold τριπλῆ.
thrice τρίς.
through διά.
throughout κατά, ἀνά.
thrust ὠθέω.
thus ὡς, οὕτω(ς).
time, from the time when ἐξ οὗ.
to, toward εἰς (ἐς), ἐπί, πρός, π(ρ)οτί, εἴσω, μέχρι; *or use dat.*
together with ἅμα, σύν (*dat.*).
tongue γλῶσσα, ης, ἡ.
toward *see* to.
Trojan Τρωικός, ή, όν.
Trojans Τρῶες, ων, οἱ.
Troy Τροίη, ης, ἡ; Ἴλιος, ου, ἡ.
trust (in) πείθομαι (*dat.*).
try πειράω.
turn around μετατρέπω.
twenty (ἐ)είκοσι.
twice δίς.
two *use the dual or* δύο (δύω).

U

unblemished τέλειος, η, ον.
unbought ἀπρίατος, η, ον.
unransomed ἀνάποινος, η, ον.
unseemly ἀεικής, ές.
until ὄφρα.
unwilling ἀέκων, ουσα, ον.
up, up through ἀνά.
upon ἐν, ἐπί, ἀνά; *use dat.*
uproar κλαγγή, ῆς, ἡ.
urge ἐπισσεύω, κέλομαι.
us ἧμας (*from* ἐγώ).
utter μῦθέομαι.

V

valiant ἴφθῖμος, η, ον.
very πέρ, μάλα, μέγα, πολύ, πολλόν, πολλά; very mighty μέγιστος, η, ον; κρείσσων, ον; very sacred ἰάθεος, η, ον; ἠγάθεος, η, ον.
vex ἐρεθίζω, χολόω; be vexed ἄχνυμαι.
vow εὐχωλή, ῆς, ἡ.

W

war π(τ)όλεμος, ου, ὁ; π(τ)ολεμίζω.
ward off ἀμύνω, ἀπαμύνω.
warrior αἰχμητής, ᾶο, ὁ; ἥρως, ωος, ὁ.
watery ὑγρός, ή, όν.
way κέλευθος, ου, ἡ (*plur. also* κέλευθα, ων, τά).
we (*implied in verb*) ἡμεῖς.
we ourselves ἡμεῖς; αὐτοί, αἱ, ά.
wealth πλοῦτος, ου, ὁ; ἄφενος, εος, τό.
well ἐύ, εὖ.
well-balanced ἶσος, η (ἐΐση), ον.
well-disposed, be ἐὺ φρονέω.
well-greaved ἐυκνήμῖς, ῖδος.
well-situated ἐὺ ναιόμενος, η, ον.
well-walled ἐυτείχεος, ον.
what ὁ, ή, τό; ὅς, ἥ, ὅ (*rel.*); what? τίς, τί (*interr.*).
when ὁπ(π)ότε; εὖτε; *use participle.*
when(ever) ὁπ(π)ότε.
which ὁ, ή, τό; ὅς, ἥ, ὅ (*rel.*); which? (one) τίς, τί (*interrog.*).
while ἧος (*use participle*).
white-armed λευκώλενος, η, ον.
who, which, what (*rel.*) ὅς, ἥ, ὅ; ὁ, ή, τό; ὅστις, ἥτις, ὅτι; ὅστε, ἥτε, ὅτε; who? which? what? (*interr.*) τίς, τί.
why? τί, τίπτε.
wicked κακός, ή, όν.
wife ἄλοχος, ου, ἡ.
wild beast φήρ, φηρός, ὁ, ἡ.
will βουλή, ῆς, ἡ.
willing, be ἐθέλω, βούλομαι.
wily πολύμητις, ιος.
win, strive to ἄρνυμαι.
winged πτερόεις, εσσα, εν.

wise, in no οὔτι, οὐδέν (780–781).
wish βούλομαι, ἐθέλω.
with σύν, ἅμα (*dat.*); *use dat.*
within ἐν, ἔνδοθι, εἴσω.
without a prize of honor ἀγέραστος, η, ον.
woe ἄλγος, εος, τό; πένθος, εος, τό.
word ἔπος, εος, τό.
worse ῥῑγίων, ον.
worthless οὐτιδανός, ή, όν.
would *use optat. or subj.*
wrath μῆνις, ιος, ή; χόλος, ου, ὁ; μένος, εος, τό.

Y

yea ναί.
yearning ποθή, ῆς, ἡ.
yet ἔτι.
yield ὑπείκω.
you (yourself) σύ, σεῖο, *used only for the sake of emphasis or clearness: otherwise implied in the verb.*
young νέος, η, ον; younger νεώτερος, η, ον.
your σός, σή, σόν; ὑμέτερος, η, ον; *used only for the sake of emphasis or clearness.*

Z

zealous(ly) πρόφρων, ον.
Zeus Ζεύς, Διός, ὁ.
Zeus-nourished διοτρεφής, ές.

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